

CONNECTION

THE ALTERNATIVE MUSIC TRADE PUBLICATION

Musicians Share Risk As Spec Deals Thrive

BY WOLF SCHNEIDER

In a business where new bands and new projects are often flying on a wing and a prayer, music people have to find ways other than up-front cash for speculative dealings.

"Spec" deals--when two or more parties pool their talents and services and intend to share resulting profits--are quite commonly employed as a creative alterna-

tive and partial solution to the lack of cash flow.

It's probably obvious that the situation, while it keeps initial financial output for human services to a minimum, is a risky one, and for every success story involving spec deals there are two or three that end unsuccessfully and with harsh feelings.

According to a wide sampling of industry professionals, most spec deals today are those involving production, wherein master tapes are created either as demos or with the intent of being manufactured and sold. In addition, most deals between artists and their managers and publishers are symbiotically speculative. It is always hoped that they'll be mutually beneficial.

Entertainment attorney Neville Johnson, whose clients in-

(please turn to page 16)



Entrepreneur Artie Ripp

Artie "Ripper" Still Wheeling A Mean Deal

BY BEN BROOKS

"With rare exception, there aren't that many great record and music guys really running the record companies today," says veteran record entrepreneur Artie Ripp. "In the old days it seemed to me persons of wisdom and knowledge were very open in sharing their knowledge, saying, 'I'm not frightened of you taking my job and I feel confident in myself. So the stronger you are, the stronger my company and I will be.'"

The man who collects a pretty penny from Billy Joel's record sales and who signed artists like the Shangri-Las, Jay and the Americans, The Lovin' Spoonful and a host of "bubblegum" hit-makers in the '60s now presides over his own Family Productions--a production, publishing and recording facility in Studio City.

Ripp, or "the Ripper," as

(please turn to page 10)



The Go-Go's Belinda Carlisle, one of the new breed of women rockers in L.A.

Women Rockers: The New Force In Music

BY PLEASANT GEHMAN

"Life in this society being at best an utter bore, and no aspect of society being at all relevant to any woman, there remains to civic-minded, responsible, thrill-seeking girls only to undermine the government; to reassess and reorganize the senseless, archaic legal system [and initiate a more effective method of enforcement], to stop the blind acceptance of implausible media role-models, to re-educate apathetic female puppets who distort the image and impair the evolution of women... and to repair men."

—Castration Squad Manifesto

Good little girls don't join rock 'n' roll bands. They become nurses or mommies or if they decide they don't want to be good little girls anymore, they date someone in a band, preferably someone rich and famous. Or they become groupies. By this time, their mommies are calling the

little girls tramps and kicking them out for being bad girls.

But there are the willful little girls that decide they don't want to play flute in the school orchestra--they want to play the drums. This was fairly unheard of until recently and almost worse than if the little girl had decided she

(please turn to page 8)

Local 47 Inks Interim Pacts

L.A.'s striking musicians union has signed interim agreements with several film and television production companies.

Musicians Union Local 47 of the American Federation of Musicians, which has been on strike since July 31, has now signed 38 interim agreements for film and

(please turn to page 7)

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IN THIS ISSUE

Even if money's tight, there are ways to keep the music machine whirring. A common approach is "spec" deals, wherein the participants in a recording project pool their talents without pay—but with the agreement that they'll split later income. Wolf Schneider takes a look at the intricacies of that process in our lead story this issue.

Writer Pleasant Gehman takes a close look at women rockers in another front-page feature. It used to be that aside from a few singers and a handful of all-girl vocal groups, the only women in rock were groupies. That's all changed, of course, and the new women rockers are providing some of the city's most exciting music. Our feature interview this time is with music exec Artie Ripp, the who was responsible for launching a number of groups in the '60s and '70s but who gained notoriety as the man Billy Joel blames for many of the harrowing experiences during the early part of his career.

The Music Connection (U.S.P.S. 447-830) is published every other Thursday except the last week in December. Single copy price is one dollar. Subscription rates: \$15/yr., \$25/2 yrs. Second class postage paid at Los Angeles, California. POSTMASTER: Send address changes to **The Music Connection**, 6640 Sunset Blvd., Hollywood, CA. 90028. Las Vegas representatives: Gary Cordill (702) 739-9552 and Dean Poulain (702) 870-1635. We are not responsible for unsolicited material, which must be accompanied by return postage. All rights reserved. Reproduction in whole or part without the written permission of the publisher is prohibited. The opinions of the contributing writers in this publication do not necessarily reflect the views of **The Music Connection**. Copyright 1980 by J. Michael Dolan and E. Eric Bettell. All rights reserved. OFFICE LOCATION: 6640 Sunset Blvd., Suite 201, Hollywood, CA 90028. PHONE: [213] 462-5772.

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FEEDBACK

To the Editor:

Let me say that your magazine truly keeps in touch with the L.A. music scene better than most, and your reviews are unbiased and to the point. I must say, though, that very little space is devoted to the "experimental" or avant-garde musical community that exists here.

At a recent party held at a West Valley sound studio, I was able to see and hear one David Sinfield perform with various others. The man started out with what sounded like Roxy Music or middle-era, Bowie-type 'eclectic' new wave, but his second set is what got me. I was brought from sheer rock intensity to an almost entranced state by the man's use of synthesizer and tape machines (he cites Fripp and Eno as heavy influences) and I hopefully await the time that he or others like him can perform in some of the better known clubs in the city.

Keep up the excellent work with your magazine!

Tom Sherry

To the Editor:

I wish to point out a possible oversight on your part that translates into a misrepresentation of many of the bands that you

supposedly support and to the readers you wish to inform.

Your "MC Review" section has, for the most part, been accurate and unbiased. Your only failing is the fact that most reviews don't appear in print until about two months after the performance in question.

Looking at both ends of the spectrum, bands can either improve or regress due to any number of personal, business, or personnel changes. The majority of bands do improve with time, and to tag a two-month-old opinion on something that is metamorphosed into something new is simply unjust to performers, readers and audience alike.

Perhaps the act of dating each review and/or adding an updated paragraph outlining what has occurred since the performance would be more objective than the existing format.

Otherwise, the magazine continues to grow in its excellence.

Darwin Foye

To the Editor:

Is there some sort of actual justification for Burt Sugarman to be so vain as to personally select the Top Ten records every week on *Midnight Special*? In the past

few years I've seen this show go through so many changes I guess it's lost its identity. Wasn't this show originally to showcase the latest rock 'n' roll? Now there are selected video tapes of old shows cut into in the middle of songs so the "Wolfman" can say "We'll be back after we sell-sell-sell." The sad part is that often these interrupted tapes are better than the rest of the show! Then the viewer is further insulted by having to watch choreographed disco dancers to the usual selected No. 1 rock song by Paul Simon or Diana Ross. Don't get me wrong—I like all kinds of music, but where's the *Midnight Special* I used to come home early to be thrilled by? If the superstars are unaffordable for his show, I think it would be wise for Mr. Sugarman to use fresh new talent! Among new shows like *Hollywood Heartbeat* and *Video West*, *Midnight Special* has become the AM radio Top 40 of television. Please print this—I am positive others feel as I do!

Marc Medina

To the Editor:

Regarding Steve Coll's article on radio stations jumping to coun-

try format (MC Vol. IV No.20):

I guess it's obvious that radio hasn't been representative of anything but its own slavish dependence on ratings since about 1970, and this is just one more example.

Both KHJ and KZLA state, "We did a lot of research." We've heard it all before. Look through the Arbitron ratings... "Hmm. Country seems to be doing well and we're not. Let's go country." Disco had its two or three years. Country might last as long, but most of what we'll be hearing during that time won't even be real country.

This stuff can only hurt the credibility of these stations. You can jump around all you like guys, but the listeners are smarter than that. In the long run, we're after intelligent, creative radio programming. Give us a station with a little guts. Remember, pandering to the numbers game is only doing a few stations a lot of monetary good—the rest can jump around all they like.

If you're ready to jump ship again in two or three years, I'll try not to say I told you so.

Stuart Simons

LOCAL NOTES



THERE BESIDE the David Bowie replica are Charlie Eatre and Ivy, formerly of Ivy and the Eaters. They were at RCA's giant listening bash for Bowie's **Scary Monsters LP**.

Ivy is rearranging and rewriting some of her material for an upcoming recording date in November. Other former band members can be found in the Rick L. Rick Band and as back-up musicians for Keith Joe Dick.

FRED ZEPPELIN was to be the title of Frank Zappa's already-completed album, but Zappa changed his mind after John Bonham's recent death. He didn't want it to look like he was trying to cash in on the drummer's demise, so the LP (label still unknown) will be called, instead, **Crush All Boxes**.

CLUB 88 recently hosted two special afternoons for senior citizens. There were rock 'n' roll dancing lessons to live music by Daily Planet, Lt. Elmo and The Flakes. The Blasters also played and gave a talk about early rock to the estimated 200 seniors present.

HOLLYWOOD Heartbeat's second TV season was kicked off with a Sept. 26th party at the home of producers Lawrence Smith and Richard Mann. Shown here at the bash are former Cheap Trickster Tom Petersson, Smith and Doors' drummer John Densmore. Also in attendance were Petersson's wife and recording partner, Dagmar, rock socialite Rosalind Mercier and members of bands ranging from The Orchids to Danny Johnson & The Bandits, both of whom are featured on upcoming shows. Show host is Bob Welch.

THE DIXIE DREGS will be back in the area on Oct. 30th, appearing at Chapman College in the City of Orange.

THE MUSIC INDUSTRY just may be coming out of its slump. Sales figures for the first half of 1980 are up two percent nationwide over last year. Sales by black artists are credited with sparking the start of what may be a turnaround.

TREVOR LAWRENCE, well-known session artist/arranger/producer, has been appointed to the newly-created post of director of black/progressive music at Planet Records, Planet president Richard Perry has announced.

THE FABULOUS Thunderbirds will be doing a free concert at the Anson Ford Theatre on Oct. 19th.

THE MOST POPULAR wake-up duo in Los Angeles? John London and Ron Engelman were recently honored after radio listeners named them their favorite AM radio personalities.

THE BUZZCOCKS plan to release a three-part singles series through The International Record Syndicate, followed by an album release in late February. The first was released Sept. 10th and the others will follow in six-week intervals.

JAY LOWY, vice president and general manager of Jobete Music Co. Inc. (a division of Motown) will speak to songwriters on Tues., Oct. 21st from 7-9 p.m. at Modern Musical Services in Hollywood as the first in a new series of **ASKAPRO's**, the free rap sessions held by AGAC. The series will be held the first and third Tuesdays of each month at MMS (1433 N. Cole Pl., Hollywood) in Studio F. For reservations, call (213) 462-1108 or stop by AGAC's office at 6430 Sunset Blvd., Suite 1113.

THE GO-GO'S' Belinda, Charlotte and Jane are featured as background singers for the **Specials'** new album.

It's the **Specials'** American debut on vinyl.

EARL PALMER, who's called 'The Complete Drummer' by Leonard Feather, will be working at a clinic at Compton College on Oct. 21st and 23rd. Other participants in the clinics and the following concert will be Ray Brown, Kenny Burrell, Bobby Bryant, Buster Cooper and Gildo Mahones.

THE SPECTRES, a combination of ex-Sex Pistol Glen Matlock, Danny Kustow and Mark Ambler from the Tom Robinson Band, Arthur Collins and Graeme Potter, will be doing a four-week tour of America soon, ending in L.A. **MARK HOFFMAN** and The Rabble are on the road in Texas playing rooms like the Agaura in Houston, The Armadillo in Austin and Rox in Lubbock. They're promoting their previous release **Leps And Other New Words**.

LA'S FELONY will be appearing in and recording for an upcoming motion picture called **Graduation Day**, produced and distributed by IFI/Scope III, Inc. The movie is slated for release next year.

DANNY JOHNSON & The Bandits will be performing with Walter Egan at the University of Santa Barbara in San Diego this month.

LISA NEMZO, Soldier, The Nu Kats and The Zippers will be opening for Tweed Sneakers on various October dates.



LOCAL NOTES

THE SLIM POLES is the alias The Plimsouls used for a secret gig at The Starwood the night before their headlining Hollywood Palladium show recently. The predominantly heavy metal crowd was wary at first, but was quickly won over.

BONNIE RAITT's recent Los Angeles appearance was at the Universal Amphitheatre, not at The Greek, as we inadvertently said in last issue's Local Notes. Whoops.

CHRYSLIS RECORDS held a private listening party for the new LP **More Specials** by British ska band The Specials at the O.N. Club in Silverlake on Sept. 25th. The debut of the album and several live and studio-produced videos attracted a full house including Stiv Bators, four-fifths of Blondie, some B-Girls, The Boxboys and MC Rodney Bingenheimer.

BOB BELAND, former member of Bates Motel now working on a solo project, was asked to submit his song "Stealin' Cars" to the Rock 'N' Roll Hall Of Fame in Ann Arbor, Mich. "We just wanted to put in some real, honest, good rock 'n' roll in the collection," a Hall Of Fame spokesperson said.

THE UNIVERSAL Amphitheater will be closed next season for installation of a dome. It's being done partly because neighbors couldn't handle concert noise and because artists and audiences have been known to get very chilly in the Hollywood Hills location.

They're dickering for use of the Starlight Amphitheater in Burbank next year.

DEAD HEADS across the country will be able to see the group's Halloween concert at Radio City Music Hall, since arrangements have been completed for the concert to be simulcast in 20 theaters.



RAY MANZAREK is back at Golden Sound Studios in Hollywood producing X' first single, "White Girl," a recent composition that's already an in-concert favorite. The flip side will be "Your Phone's Off The Hook (But You're Not)." The projected release date for the Slash Records single is Nov. 1.

RICK FRAZIER, featured saxophonist and conductor for Wayne Newton's orchestra, celebrated his recent marriage with a reception that took up the entire top floor of the Hughes Air Terminal. The guest list included Joe Romano, lead alto with Buddy Rich and others, tenor player Don Menza.

and Rick's dad, now playing sax in the Miami area. He and Marchelle (a singer in Wayne Newton's band), provided some fine musical moments to a crowd of Vegas musicians and performers, including Rick's favorite Sit-in group, Release.

IT DIDN'T SOUND like a Motels song to me," is the way Martha Davis describes the group's new single, "Danger." Davis says she wrote the song when someone from the Pointer Sisters asked her if she had any songs they could use to complete their current album. By the time she finished it, the album was done. Guitarist Tim McGovern convinced her it was too good for the Motels not to record.

THE NU KATS along with Kelly Hansen & Jinx will be playing a Halloween night cruise aboard a Catalina cruiser for a four-hour musical celebration. Ticket info is available by calling (213) 869-4668.

THE WHISKY has a new booker. Mick Smiley is the club's new choice.

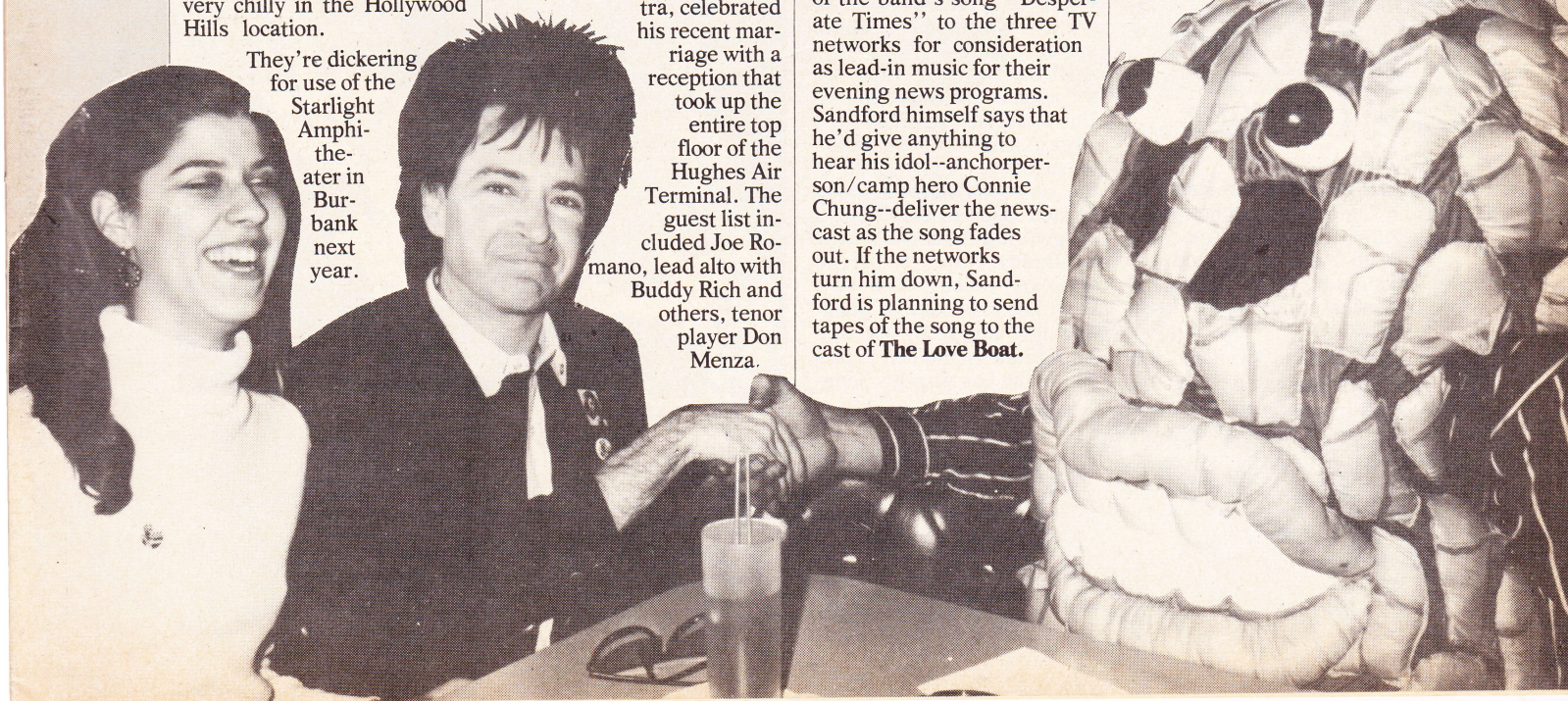
ROUGH TRADE acts Cabaret Voltaire and Young Marble Giants will be in L.A. for an Oct. 29th date at Sokol Hall, 500 N. Western, Hollywood. Presented by the local Railroad Productions, the appearance is one of only five in North America.

CHAS SANDFORD, leader of the L.A. pop outfit of the same name, has sent copies of the band's song "Desperate Times" to the three TV networks for consideration as lead-in music for their evening news programs. Sandford himself says that he'd give anything to hear his idol-anchorperson/camp hero Connie Chung--deliver the newscast as the song fades out. If the networks turn him down, Sandford is planning to send tapes of the song to the cast of **The Love Boat**.

MUSICIANS of all stripes showed up at Jerry Lee Lewis' recent Palomino gigs. The Killer's fans those nights included Delaney Bramlett, Tanya Tucker, Duck Dunn, Michelle Phillips, John Belushi and Beach Boys' manager Jerry Schilling.

AL KASHA, the composer, is producing two films and three plays currently, including **Erma**, based on Erma Bombeck's **Cope Book**.

PYNOMAN accepts congratulations from DJ/personality Rodney Bingenheimer on the completion of Psychotic Pineapple's new LP, **Where's The Party?** It's on Richmond Records and was produced by the band and Dan Alexander. The release celebration was at the Keystone Berkeley, with performing guest stars including The Rubinoos, former Earthquake guitarist Robbie Dunbar, Ral Pheno and Dick Bright (two-time **Dating Game** winner and violinist for Little Roger & The Goosebumps.) During the affair, Pynoman asked for "a moment of loud noise in honor of John Bonham," before letting loose with a furious guitar solo.



ON THE ROAD

New York

DOUG JAMES, whose songs have been recorded by artists like Cissy Houston, Ronnie Dyson, Dionne Warwick and Odyssey, will be speaker at AGAC's New York ASKA-PRO on Oct. 16th.

JAMES TAYLOR, Bob Seger, Cheap Trick and Todd Rundgren are all doing benefit concerts for John Anderson's campaign. The four will have raised somewhere in the neighborhood of \$400,000 by election day.

San Francisco

THE SECOND annual Festival of New Wave Arts is scheduled to be held in the Bay Area from Oct. 17th-26th by the Western Front, a coalition of local artists. The festival will again highlight emerging Bay Area and international artists in the field of music, dance, graphics, video, film, photography, sculpture and literature. Stiff Little Fingers, Young Marble Giants, D.O.A. and Cabaret Voltaire are among those appearing.

KID COURAGE, a San Francisco rock group, has posed in the nude for *Playgirl* magazine. "We made everybody but the photographers leave the room," said lead vocalist Rick Devon. "We're shy guys, basically." He added, though, that "after a couple of kegs of beer, things really changed. The poses got real good."

Europe

THE BOOMTOWN RATS LP on Columbia has been titled Bongo Crazy. It was produced by Tony Visconti and recorded in Ibiza, Spain. It'll be released just after Christmas.

PLAS JOHNSON, noted tenor sax man, will be making a

rare European appearance, playing with Tommy Flanagan on piano and Red Mitchell on bass for a private party in Stockholm. It'll be broadcast live on the Swedish Broadcasting Corp.

MOBY GRAPE (the night spot) favorites Release closed at the club on Oct. 5th after a 12-week stay, and now they are on their way to record new demos at Trax By The Tracks, a new studio venture owned by the band and their tech crew.

OLD ROCKERS: Listen up. EMI Records announced in England recently that they're establishing a retirement plan whereby their artists will be able to defer 17½ percent of their earnings and retire at the age of 40. It'll also help with the tax situation of artists who live in England.

Las Vegas

THE ASSOCIATION, recently regrouped and back on tour again (see MC, Vol. IV, No. 19), are headed for Nevada. They've just finished some gigs in Alaska, and they'll be at the Sahara Tahoe from Oct. 21st through the 26th.

LAS VEGAS musicians won't have to travel to L.A. or Phoenix anymore for recording equipment. For the first time (can you believe it?) the entire TEAC/Tascam line is available. It's at The Drum Shop, which stocks also a variety of keyboards, guitars, horns, PA equipment, mikes and accessories.

A BUDDING songwriters association is forming out of the University of Nevada-Las Vegas' continuing education department. The nucleus of the as-yet unnamed group formed as the result of a songwriting seminar hosted by Buddy Kaye. A second seminar, called "The Art, Craft and Business Of Songwriting," taught by our own John Braheny and Len Chandler of the Los Angeles Song-

writers Showcase, was also well-attended. Among those involved in getting the organization off the ground are Jane Olive, George Dahir and others.

A CONCERT HOTLINE, the brainchild of KLUC-FM, is giving concert information to listeners in Las Vegas and throughout the Southwest. The information is often delivered by station manager Dave Anthony, a long-time supporter of local musicians. His credits include the alto sax chair in one of LV's most popular local bands, Who's The Father. The hotline number is (702) 736-4422.

GARY NASEEF'S Nevada Concerts put on a glowing Sunday afternoon of music at the LV Silver Bowl on Sept. 21st. It featured a variety of entertainers including ZZ Top, Tower Of Power and War. Local group Heaven also appeared.

Miami

JIMMY BUFFETT debuted "I'm Growing Older But Not Up" and other songs from his new album, *Coconut Telegraph*, at the reopening of the Nashville nightclub The

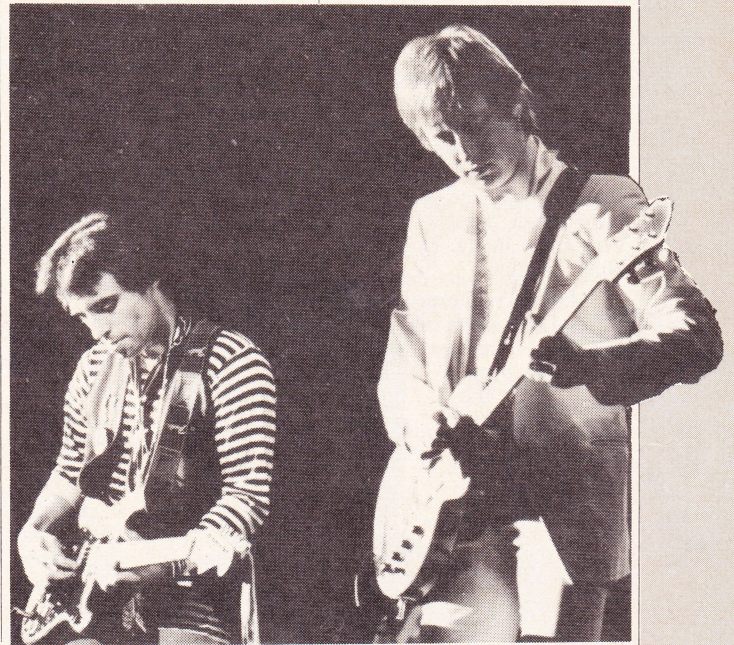
Exit/In recently.

BOB MARLEY, hospitalized in Miami for exhaustion (he collapsed after an appearance in Pittsburgh), was released recently, but the rest of his tour has been cancelled. He's expected to use the time to continue writing music for a new film his record label, Island Records, is producing.

THE EAGLES are in the studio in Miami cutting a few new tracks to include on their upcoming live album, which should hit the stores by about Thanksgiving.

Philadelphia

THE PRETENDERS were on stage at the Tower Theater in Philadelphia, in the midst of the final show of their recent American tour, when who should happen to join them for an encore but Nils Lofgren? He's shown here (at left) with the Pretenders' James Honeyman-Scott, running through "Mystery Achievement." It took place on Sept. 28th.



Vet Stadium Execs Eye Rock Shows

BY TERRY HALL

Operators of Long Beach's Veterans Stadium, eyeing the possible revenue from major concerts, are exploring the possibility of producing shows and are encouraging use of the facility by independent promoters.

Negotiations are currently in the works for a major concert to be held early next summer.

The recently renovated stadium, where concert footage was shot for *The Rose*, is city-owned and directed by Henry Zimmerman of the Long Beach Recreation Department.

The department hosted its own "Blues Spectacular" Sept. 26th and 27th. The lineup included Mississippi Smokey Wilson, George "Harmonica" Smith, Shakey Jake, Little Johnny Dyer, Blues Boy Wells and the Chicago Flying Saucers, featuring Rod Piazza.

While the turnout was abysmal--less than 100 each day, at-

tributed to the \$300 publicity budget allotted the concerts--Sue Richmond, department employee in charge of the shows, was generally happy with the event.

"It went beautifully. People loved being able to sit on the grass, kick back and drink their beer. It was all very laid back." An important by-product of the shows was that management of the department "saw it could work. They were all pleased."

Richmond went on to say that "the field is ideal for concerts and we would like to see more concerts out this way."

Although the department

would like to produce its own shows, practicalities of funding and manpower required for a major event stand in the way, and there is responsiveness to outside parties. As Richmond explains, "All they have to do is talk to us about set-up and we will accommodate them."

Vet Stadium is located near Long Beach City College and Douglas Aircraft, two miles off the San Diego Freeway, and has what the department feels is ample parking for a sellout show. Maximum capacity is estimated at 15,000.

The facility has a 100-amp

capacity and can be worked to 200.

Rental rates for outside promoters are a flat \$600 or 15 percent of the gross, whichever is greater.

The Recreation department is now looking for a summer program, which may, if strategies can be worked out, involve a series of concerts. It is also interested in opening up other nearby venues, including the smaller Blair Field, which used to be the Rams' practice field before their move to Anaheim, and available indoor facilities to accommodate winter concerts.

Musicians Local 47 Inks Several Interim Production Agreements

(continued from cover)

television production. According to Max Herman, President of Local 47, those producers who have signed have done so at a "gratifying rate."

Among the production companies that have reached agreement with the union are Francis Ford Coppola's Zoetrope, Inc. and Fan Productions Co., a local division of RSO Records (Robert Stigwood Organization).

Coppola's agreement was made for the film *One For The Heart*.

Producers signing the interim agreements have agreed to a modified version of the union's last proposals in the negotiations.

In effect, they will also be given the same terms as those of a final settlement, when one is reached.

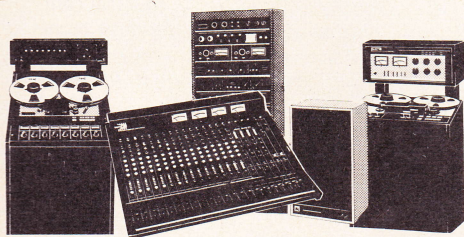
Besides the 38 film and tele-

vision agreements, four have been made for documentaries.

Meanwhile, picketing continues against major film studios. MGM, Fox, Paramount, Disney and Universal still have not come to terms with the union, and negotiations are said to be stalled.

The principal issue in the strike is a dispute over re-use payments to musicians for the replay of filmed shows on television.

Your Own Studio



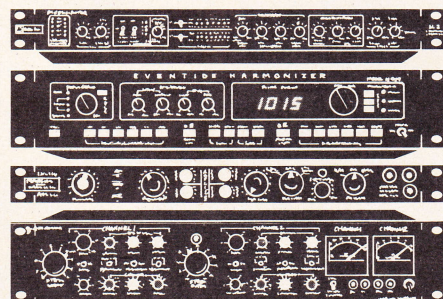
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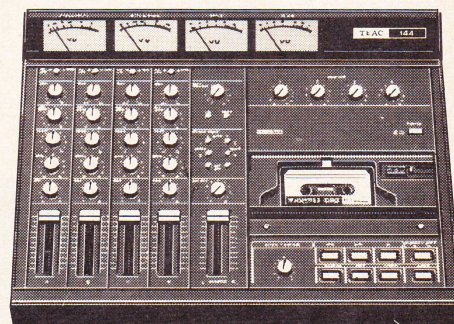
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contd. from cover I'll walk into a music store to get some strings...and everyone assumes I'm with my boyfriend...

wanted to go out with a guitar player that had long hair.

Rock 'n' roll makes you think of Elvis Presley, the Beatles, the Rolling Stones, Bob Dylan, James Brown, James Dean, the Beach Boys, The Sex Pistols, the Ramones--any number of bad boys and hoodlums. Leather jackets, wailing guitars, back alleys and bright lights. Sex and drugs and lots of money. Songs about bad women, evil and cheating women, little girls, older women, and groupies. Groupies have been the women in rock 'n' roll until recently. When someone says the words "rock 'n' roll" do you immediately think of Debbie Harry, Joni Mitchell or the Shangri-Las? Does it bring to mind images of Nico, Wanda Jackson, Goldie and the Gingerbreads? You don't think, "Oh, the Ronettes"--immediately it's "Phil Spector." And what about Brenda Lee, The Mo-Dettes, Suzi Quatro, Heart, or the Bodysnatchers? What about Mo Tucker beating away behind the Velvet Undergrounds' drums?

There are legions of bands who have girl singers, but until the past few years there have only been a few "oddball" women that played guitar or sax or drums or piano. Possibly this could be because singing was the only accepted thing a girl could do if she wanted to be in a band--everything else was too 'macho.'

Shannon Wilhelm, singer for the Castration Squad, says, "New wave kind of made it possible for lots of girls to be in bands--there's a lot of kids that never even thought of being in bands before because they thought you had to have been playing your instrument for years and years. They didn't know you could just play for a couple of weeks and then just get into a band or start one... There'll be a lot more girls in the future, too. It isn't any kind of fad."

Trudie, who plays organ for the Boneheads and Castration Squad, thinks the reason there haven't been more women in bands is, "It was always too macho--there'd be these guys up there just getting their aggressions out onstage...girls would've looked stupid going up there and acting like guys. But now there's more different types of music, so girls don't have to act like guys anymore."

"There's no barriers holding

women back anymore," according to Phranc, who used to be the singer for Nervous Gender. She has now gone back to doing Lesbian folk songs, although now she plays for new wave audiences and before she played only to women, "mainly hard-nosed feminists," in her words.

She continues, "The attitude in the New Music scene is great. Women are just grabbing it and taking it and it's exciting."

Even though girls are starting to be accepted more and more, there's still a lot of stereotyping going on. Jane Weidlin, rhythm guitarist and lyricist for the Go-Go's, says she still feels funny in a lot of situations. "I'll walk into a music store to get some strings or something, and everyone will assume I'm in there with my boyfriend. They get really surprised when they find out I know what I'm talking about." Belinda Carlisle, the Go-Go's singer, agrees.

"When we were on the Madness tour, we'd get out of the coach and

people automatically assumed we were girlfriends or groupies. We even got a hate letter that was written in cut-outs from magazines that said, 'Go-Go's, leave our Madness boys alone. Go back to L.A. You're nothing but trouble'."

Jane Weidlin: "To a certain extent, girls tend to react with jealousy, or else they really admire you...I don't know, maybe it's just my own insecurity, but I always think people aren't taking us seriously as musicians."

Elissa Bello, who began her career as a drummer with the Go-Go's in their formative stages, is now floating between bands, filling in on drums for three--the Castration Squad, The Boneheads and an all-female combo that hasn't played publically yet, Sex-sick. She was stifled during her adolescence--"I was raised to get married and almost did. My mother's shipping my drums out and she's really mad. She thinks I'm nuts; she wants me to go to a therapist."

Elissa has noticed a lot of rivalry between the bands she's in. "Right now there's lots of competition. They all say they hate each other and cut each other down. I think that underneath it all they really like each other, but until we get over all this stupidness...once we get over that, it will really work out. Everyone should be supportive of each other."

So, in spite of the fact that it seems to be a little harder to be taken seriously, all of the women interviewed are dedicated and

prefer to be known for their music or musical competence. None

of them object to being openly feminine onstage and in their lyrics, but it was the general consensus that they didn't want to exploit their sexuality. Shandi, Dreamland Records' soft-spoken, rainbow-haired singer,



Shannon Wilhelm and Tiffany Kennedy of Castration Squad.

says, "I want to make it because of my talent. I'm not opposed to being sexual on stage--women are naturally beautiful and sensual, so when I'm onstage I just act like myself. So if that's taking advantage of my sexuality to promote myself, O.K. But I don't fuck program directors. I'm sure if I did, my career would probably be doing better....I know men who do."

Che Zuro, formerly of Backstage Pass (one of L.A.'s earliest new wave acts, as well as one of the first in the latest cycle of all-girl bands) agrees that musicianship should come first. "We don't use sex, but we aren't going to hide the fact that we're female and pretty. Some of us are obviously more sexual when we play live, but good songs, performance and musicianship always come first."

Kathy Valentine of the Textones says it doesn't make any difference to her whether performers she sees are men or women, as long as they are good. "I was in an all-girl band in England, in 1977, called Girl's School. They're just starting to get popular now. I think one of the reasons that there haven't been that many famous women is that there haven't been that many really with charismatic personalities like Bowie or Keith Richards. Chrissie Hynde has it--a strong presence, she writes good songs. But now there are so many girls learning how to play, and just starting off in bands now, that in a few years there'll probably be virtuosos on their instruments. I think there haven't been more women in the past because they thought they'd have to compromise their femininity--lots of girls aren't sure enough of themselves to do something considered 'masculine'."

Kathy and Carla Olson are the leaders of the Textones. They

both play guitar and sing, and there are two male members in the band--Mark Cuff on drums and David Provost on bass. Carla was raised in Austin (as was Kathy) and her father was a classical organist. Her parents had no objections to her becoming a musician. "My father told me whatever I wanted to do--do it! But he said I should always keep a steady job so I have money coming in," she laughed.

Carla's father wanted her to become a classical pianist, but instead she took up the folk guitar. "When I was around fourteen, I hung around coffeehouses a lot, and was really into Arlo Guthrie-type stuff," she says. It wasn't until later that she started getting into rock 'n' roll.

Diane Chai, the exotic-looking bass player for the Alleycats, says, "I was taking guitar lessons from Randy Stodola, singer and guitar player for the Alleycats, and one day he brought home a bass, because he wanted to start a band. I asked him to show me some stuff on it, so he did." Did Diane envision that the Alleycats would come this far back in 1975, when they first started playing?

"No!" she says emphatically. "I didn't even envision the first gig!"

Exene came to Los Angeles as a poet. She met

John Doe at the Venice Poetry Workshop in 1976 and they then formed X together. Belinda of the Go-Go's was a cheerleader in the Valley, an all-American girl until she met up with her old friend Lorna Doom, who was then playing bass for the Germs. Che Zuro of the Orchids and Jane Weidlin of the Go-Go's both were planning on careers as fashion designers. Go-Go Charlotte Caffey, who plays lead guitar was working in a hospital.

Joan Jett, one of the pioneers of the latest wave of women in rock 'n' roll, wants to stay in the business as long as she can.

When the Runaways broke up, she put together the Blackhearts, an all-male backup band. "I

wouldn't be able to have another band with all girls again," she says, "The Runaways were too special to me."

Belinda agrees with her. "If the Go-Go's break up, I'd want to do something else completely. The Go-Go's are too important to me to try to do over if this doesn't work out. I'd like to be a country and western singer, maybe."

The only thing these women do have in common, though, is their dedication to their music. They all think the future looks bright for women in rock 'n' roll. "You're bound to run into a lot of chauvinism," says Jane of the Go-Go's, "but don't let it get you down!"

(please turn to page 12)



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(continued from cover)

some of his friends and associates affectionately call him, is one of a dying breed of flamboyant record entrepreneurs who wheeled and dealt with passion and lay-it-on-the-line daring in the '60s and '70s. He founded Kama Sutra and Buddah Records, got in and out of deals with Paramount and MGM Records, signed Billy Joel among other artists, and rose in the ranks along with Neil Bogart, Russ Regan, Bob Krasnow and Bob Cavallo.

The following interview took place in Ripp's Family Productions office where "The Ripper" candidly shared his knowledge and experiences.

MUSIC CONNECTION: You co-founded Kama Sutra Records in 1964 and one of your first artists was the Shangri-Las. How did that happen?

ARTIE RIPP: I found "Remember, Walking In the Sand" as a demo in the file drawer. They were a group that was signed to Mercury Records. When Mercury failed to pick up their option I took the song by Shadow Morton and co-produced the record. Then I took it to Lieber & Stoller's company called Redbird and they put it out. Then Lieber & Stoller came to me and asked me to produce Jay and the Americans. So I found this song called "Come A Little Bit Closer," went into the studio, and I ended up having a number one record and number three record in the U.S. charts at the same time.

MC: Then came the Lovin' Spoonful?

AR: Yeah, I signed them after hearing "Do You Believe In Magic." But then I reached an immense impass with MGM Records who were the distributors of Kama Sutra. You had a television, motion picture and record entertainment conglomerate, and it seemed to me that the rock n' roll generation was going to influence television and motion pictures.

So I went to the people at MGM and said, 'Hey listen man, we have the hippest name in the

ARTIE RIPP

"I SAID TO MGM 'KEEP YOUR MILLIONS, I WANT TO BE INDEPENDENT'"

whole world. When a brand new artist wants to sign with a record company, Kama Sutra's on the top of the list.' I said, 'I'm not asking you to make a commitment to make a movie or do a television show. I'm asking you to open up your mind to listen to the cream that we come up with.'

MC: So what happened?

AR: The guy said I was crazy. They said I was probably smoking too much dope or I had taken LSD. They said the movie industry was much more of an adult, sophisticated area. Record and music people are the audience, the buyers of motion pictures not the creative force or complementary force.

So I had a three-year distribution deal for Kama Sutra to be distributed by MGM, but I had the Spoonful under contract for five years--two years MGM didn't have. So they said they'd give me millions etc. and I said 'Keep your millions. I want to be independent and I don't want to talk to a wall.'

So they stopped all my royalty money so that I would be in default to the Lovin' Spoonful. And by the time I'd get to court and play the game, I would have lost the band.

MC: That was clever.

AR: It was clever. So I went to a friend of mine, Bert Kleiner, and borrowed \$400 some odd thousand to make the royalty payment. So then MGM says, 'How did he do this?' They thought my intellect was absolutely no place compared to theirs because they were

guys in suits and ties and how could I know anything.

So I started Buddah Records with Neil Bogart, Cecil Holmes and Marty Thau, who I took from Cameo/Parkway Records. In my contract with MGM I had a deal to distribute only Kama Sutra, not any and all labels. So I signed the contract with MGM giving them two more years--the extension--and the Lovin' Spoonful.

MC: But then Buddah succumbed...

AR: Yeah, Buddah succumbed. After the Woodstock Festival I went out to Woodstock and called my associates and said, 'Listen, this festival just took place, they have no money. The film's been shot. All we got to do is come up with \$100,000 and we own soundtrack rights. But the people who bought Buddah (Viewlex--since absorbed into Electro-Sound) saw it as some sort of hippie joke, and at that particular point I realized a whole number of things were going to occur and Buddah was on it's way to going down the drain.'

So I had to figure out how to get out of Viewlex and still remain a stockholder. I said to them, 'Hey, I'm not the genius, Neil Bogart's the genius. I don't know anything anymore. I was hot at one time but I'm 28-years-old and I'm over the hill.' So I got out of it and started Family Productions.

MC: Which brings us to Billy Joel, who was signed to that company in 1971.

AR: Yeah. I had made a deal with Paramount Records (owned by

Gulf and Western) who professed to be serious about the record business.

During the course of making *Cold Spring Harbor*, Billy's first record, I had a record by a kid named Kyle added to KMET, KLAC, and KHJ all in the same week. But for eight weeks there were no records in the stores in LA. So obviously I knew that Paramount Records was a real serious joke.

So I figured, 'How do I cover up Billy Joel?' I figured no matter how good I make this record, these guys at Paramount are going to lose it. It's like you take a diamond and throw-up on it so you can get it through customs. So I made a record that wasn't great to get out of the deal and bring Billy to a real record company and make a real record.

MC: But according to Joel in a May 1979 *Penthouse* interview, his vocals got speeded up in the mastering of "Cold Spring Harbor" and 50,000 records were pressed before he even knew about it.

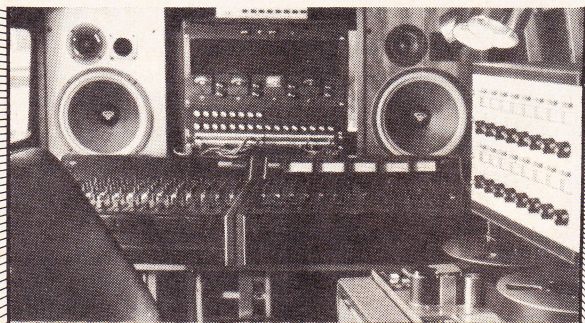
AR: There is a matter of truth to that. The 16-track master was recorded at the proper speed, but some of the tunes in the two-track mix were mixed to a machine that was running slow.

But he personally takes offense to that album. He cannot accept that he made an album that wasn't successful. So his point is that the album wasn't successful because he sounded like a chipmunk. But the fact of the matter really is that he sang very much higher then, which was before he had his tonsil operation.

Sometime in the next year *Cold Spring Harbor* is going to be re-released in the manner that it's supposed to be, without him sounding like a chipmunk.

MC: According to the same interview, at one point Joel stopped getting checks from Family Productions. He was in Long Island and came out to California and disappeared into a piano bar in L.A.

AR: Yeah, can you imagine that?



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He left Long Island and came to Los Angeles. He disappeared to the place where I was living.

The fact of the matter is that I rented a house for him in Long Island and one in Los Angeles. But when I told Gulf and Western (Paramount Records) to go fuck themselves, they naturally cut off the funds. I had to give up all income. So I missed one month in my payment to him. My contract in the beginning said I was to give him a \$25,000 advance. Well I gave him the \$25,000 and then I gave him hundreds of thousands of dollars more that we spent in supporting him, his band, publicity, promotion people, and so on. And in fact, at one time John Troy, a promotion man working full time for me, became his manager. So I was supporting Billy's manager and Billy! They both decided to disappear into some bar in Los Angeles and play some game.

MC: But you did sign him to Columbia Records after that, didn't you?

AR: Sure I did. I got hold of him and said, 'Billy, I'm going to do what I can and support you as best I can. Don't worry about anything. Just write songs. When I get us out of the Gulf and Western deal you tell me what record company you want to be with and then I'll make the deal at that company.'

So he decided he wanted to be with Atlantic Records. I had the guys from Atlantic come to my house and he agreed that he wanted to be on Atlantic. Then he had a meeting with Clive Davis, after Atlantic and I agreed upon a deal. So then I got a call that Billy wanted to be with Columbia Records. So I flew to New York and had a meeting with Clive Davis and negotiated a deal with Clive.

MC: What happened to Atlantic?

AR: Well, I called up Ahmet Ertegun and asked if I could take my handshake back. I think Billy particularly took offense to a remark that was made when he played "Piano Man" for Atlantic. They had a big record called "Mr. Bojangles" and when you put Bojangles and "Piano Man" side by side, you know there is a...

MC: Slight similarity.

AR: Right, though they are different songs. So, jokingly, one of the guys from Atlantic made mention of the fact like, 'Probably, Billy, it was good that we put out Bojangles so you could write "Piano Man."' He became offended by that. But he didn't get so offended that he told them to go fuck themselves.

But when he met Clive Davis, Clive said to him, 'You're the greatest thing since God and you should be with me.' And then when Billy maybe said something

about you-know-what, Clive just laid every compliment in the world on him. But Billy didn't make the deal with Columbia Records. I made the deal.

MC: In a recent Rolling Stone article Joel said you made 28 cents per album he sells. Is that true?

AR: Sometimes. I don't make the same on a \$5.98 record as I do on an \$8.98 record. Remember, I don't make what I do for just discovering him. He doesn't take advantage of what I might be able to do for him in liason with Columbia Records.

MC: What is your deal with Billy?

AR: Billy Joel is a Family Productions recording artist and we lease his services to Columbia Records. He manages himself, Phil Ramone produces him, and he works with Columbia Records. Effectively, we don't do anything.

MC: Nothing?

AR: No, we don't do anything except I open up the mail box, take the check and deposit it in the bank. My involvement is that minimal because basically we do not get along.

MC: How long-term is your deal?

AR: We made a ten-album deal. He's delivered six albums.

MC: How do you feel about the present state of the record business, having been active for two decades?

AR: Well, there used to be a

ballsy, kind of flamboyant approach to people investing. The old independent record distributor was a great deal stronger than independent distribution is today. You had companies and people who were interested in developing the artist and providing the artist with a facility.

MC: I get the impression that the personalities of the '60s were more flamboyant and willing to put themselves on the line for what they believed.

AR: Yeah, that's a very good point. You had music people--entrepreneurs--who were running the show rather than accountants, lawyers or a corporation. Now you have a corporation who is running and dictating to the creative unit saying, 'Listen, you made \$4 million last year. We want you now to deliver \$7 million.' But the answer to making \$7 million isn't putting 44 more records out. Because 44 artists have to be worthwhile and marketable. The tail didn't wag the dog. Guys are shipping records to meet numbers and they're playing a bullshit game.

The day of Meglomania and selfishness has taken hold. The people who are really in the know, who are innovative and able to deal successfully with the marketplace, become more and more isolated and retire with all their money.



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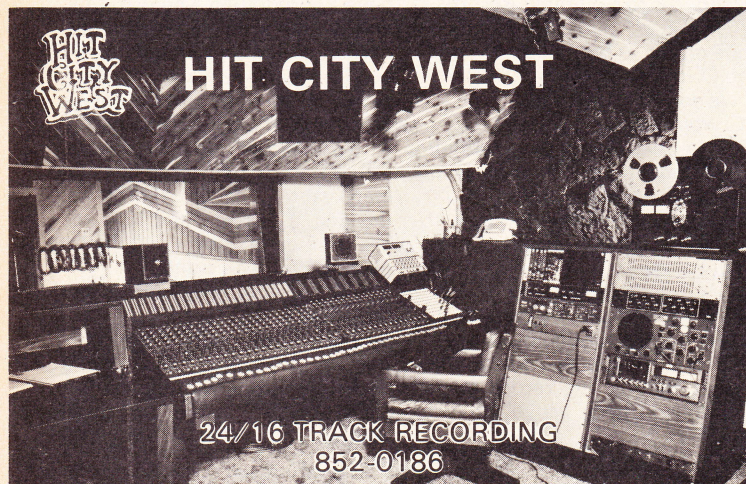
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(continued from page 9)

Here, in no particular order, is a list and short description of Los Angeles bands that feature women or are composed entirely of women. Due to the number of bands flourishing in this town now and the fact that more are being formed every day, the author apologizes if any have been overlooked.

THE GO-GO'S—Belinda Carlisle, vocals; Margot Olvera, bass; Jane Weldon, rhythm guitar; Charlotte Caffey, guitar; Gina Schuck, drums. Raw rock 'n' roll softened with good melodies, lots of hooks and intricate, three-part harmonies. Single on Stiff Records currently available. Group also has a female manager, Ginger Canzoneri, and roadie, Lydia Ortiz.

THE TEXTONES—Kathy Valentine, guitar, vocals; Carla Olson, guitar, vocals; David Provost, bass; Mark Cuff, drums. Good dance music, heavy on harmonies and clean guitar work. EP available on Chiswick Records. Possible English tour in January.

SHANDI—Trademarks are a sweet voice, multi-colored hair and suggestive lyrics. Her Dreamland debut LP hasn't done as well as predicted, but she's just returned from a European promotional jaunt and she's caused quite a fuss in L.A. One to watch.

X-Ecense, vocals; John Doe, bass and vocals; Billy Zoom, guitar; Don Bonebreak, drums. The quintessential L.A. band, catching the mood of the city better than anyone so far except perhaps The Doors. Moody, esoteric lyrics and driving, pounding great rock 'n' roll. Their debut album, *Los Angeles* is excellent.

PHRANC—Blonde and tiny, Phranc began as a folk singer in Greenwich Village. She used to be in the experimental combo Nervous Gender, but left to strike out as a new wave folk singer. Sounds crazy, but it works. Originals, covers of Dylan and Johnny Cash, and anecdotes full of sarcastic wit.

SEXSICK—After rehearsing for a year, they plan a debut this month. Hard, fast songs with personal and very political lyrics. Songs written by Kira Roessler (former Waxx bassist) and singer Michelle Bell, who has a powerful, high-pitched voice. Watch out.

45 GRAVE—L.A. fright-rock pioneers with a sound like fast, crashing dirges. Mary Bat-Thing (also in the Castration Squad) is lead vocalist, stalking around like a zombie on uppers and walling like a banshee. Not exactly family entertainment, but interesting and good at times.

THE ALLEYCATS—Diane Chal, bass, vocals; Randy Stodola, guitar, vocals; John McCarth, drums. A South Bay band that developed a big following out of the fetal stages of punk rock. Loud, strong, basic rock with their own twist. Single out on Dangerhouse Records and they're handling an album themselves. Why they haven't been signed is anybody's guess, as they're good and professional.

CASTRATION SQUAD—Shannon Wilhelm, vocals; Tiffany Kennedy, bass; Tracy Lea, guitar; Elissa Bello, drums; Trudi, electric organ; Mary Bat-Thing, vocals. Slow, droning, simple music—"graveyard music," according to Shannon. Lyrics ranging from heroin to death to insanity to "A Date With Dead Jack Kennedy." Audience is usually left in open-mouthed shock. Definitely an experience.

ELLA AND THE BLACKS—A motley crew of youngish kids including three girl singers and a girl guitar player, mainly doing Motown covers complete with Temptations-style dancing. Their sets are usually organized chaos, and they're the favorite among the street-set for party entertainment.

THE BOXBOYS—After a two-month search, they've found singer Lisa Bosch, formerly of San Francisco's Donuts. Good "Yankee ska" music. They'll appear on the Rocket Records sampler LP, 851-9886.

THE ORCHIDS—Jan King, vocals; Che Zuro, guitar; Sunble Sinn, rhythm guitar; Laurie McAllister, bass; Laurie Bell, drums. Originally a Kim Fowley concept, they still work with her, though they've started writing their own songs and developing their own personality. Straight-out rock in black-and-white costumes. Single out on Mystery Records, an album out on MCA and a second album in the works.

BERLIN—Spacey futuristic music a la Gary Numan, only singer Virginia Macolino is far more interesting to hear. Single on IRS Records, album distributed by Jem.

JOAN JETT AND THE BLACK HEARTS—What she couldn't do with The Runaways, she got an all-male backing to do—go wild. Blistering guitars, crashing drums and a stage full of black leather. Recent tour of England and the East Coast, where they're moving.

THE TOASTERS—Robyn Harris, bass, vocals; Mark Lee, keyboards, guitar, vocals; Bruce Kaye, guitar; Danny Oh, drums. Excellent pop tunes and a vocalist who can pull them off. Strong vocals, tinges of '50s rockabilly and '60s pop. Heavy emphasis on vocals and driving rhythms give them an engaging pop sound.

SOME OF THE OTHERS—Legal Weapon, The Speedqueens, IUD, The Bags, The Disposalls, The Boneheads.

Jan King



The Orchids

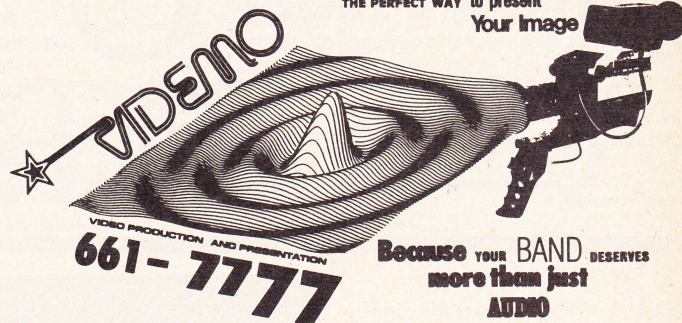
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BY JUDY RAPHAEL

The story of Alabama is an extraordinary one, and one that other musicians can well take heart from. It is a story of keeping the faith, overcoming obstacles and learning from mistakes.

A country rock group in the Charlie Daniels vein (called by one DJ "the 'Chicago' of the South") with the additional virtues of some exceptionally strong vocals from its three front voices, the band has had a proverbial rags-to-riches story. In one year, the Fort Payne, Alabama-bred cousins, Randy Owen, Jeff Cook, and Teddy Gentry, and drummer Mark Herndon, went from playing for tips at a Myrtle Beach, S. Carolina club, "The Bowery,"—where they'd been mainstays for six years—to having a debut release on RCA that shot up to #1...a first in country music history. They came from a point where their former drummer had just quit and Teddy was doubling as a janitor at The Bowery because his wife had a baby on the way, to a nomination by the Country Music Association as Vocal Group of the Year and Instrumental Group of the Year (the awards show aired Oct. 13th). They also just came back from the New York Billboard Convention, where they were voted best new group by Billboard's radio programmers.

In Los Angeles to tape *American Bandstand*, the group, together since 1969, spoke with pride and pleasure at the past year's events, and after 11 years



"We never let anything stop. We know we've got to keep the machine running."

of struggle (except for relative new-comer, Herndon) say they are unchanged by it all. Key concepts that came out of the conversation as reasons for their success were "organization" and a feeling of "family" that kept them from letting one another down. Except for a single snow storm, the CMA Awards show marked the only time the band has missed a concert date.

Bass player Gentry explained it this way: "We've never let anything stop. We know we've got to keep the machine running. If you run into an obstacle, this way, you veer off into another direc-

tion. When the record companies didn't like our records, we never went home and said 'forget it'. And we all sing, so if one loses his voice, we're backed up...super backed up."

In the past six years Alabama had made three albums, themselves (1000 pressings), borrowing money to record, selling the record onstage at gigs to pay off the loan (they always kept good credit), and then pressing some more.

As Owen, lead singer and rhythm guitarist, said, "We had been saving all along, setting

aside a little money each week use for promotion. We hired our own promotion man because we felt that if a record company could sit down and hire promotion people, why can't we do it? And we booked ourselves, putting the percentage that we saved into an account to form a corporation. Our band is a corporation."

Adds Cook (lead guitar, keyboards, fiddle and vocals), "We mailed out 900 letters to record and production companies, but still we couldn't get any major label to be interested. We estimate we spent \$5-6000 having records pressed, on the artwork mailing out flyers, hiring the promotion man—not to mention our time..." Cook himself laid out a carpet one time about a year ago for three days to make \$20.

At that point, the band decided it was all or nothing. They put out a single of one of their songs "I Wanna Come Over," and distributed it themselves regionally. The song hit the low 90's in the charts, and the next thing that happened was that they were contacted by phone by Larry McCall, owner of MDJ Records out of Dallas, who was excited by their sound.

"We worked out a deal over the phone," says Owen, emphasizing the rarity of this maneuver. "He told us that he felt that with more promotion men on the song it would take off. We had to trust somebody at that point, and he was the only one even interested. I guess that's the longest contract

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that's ever been done over the phone, and he wired it to us..."

"To the tune of \$70," interjected Herndon.

McBride—who never saw the band until several months later—was good to his word; he put the group together with producer-engineer Harold Shedd, of Nashville, and "I Wanna Come Over" climbed to #32. They also put out a long-playing single called "My Home's in Alabama," (Owen-Gentry) which has a "record" time of six minutes, 24 seconds, and is the autobiographical story of Randy and Teddy's rise from wistful farmers' sons in "country Christian homes" to playing for audiences in "barrooms across the river." "That song did a lot of things for us," says Randy. "It was something people identified with and it got us a lot of recognition."

It also got the group invited to the annual "New Faces Show" held in Nashville and attended by the trades, news media and record companies from all over. From that show (which also showcased Lacy Dalton and Reba McEntire, both of whom have connected heavily this year, and which has featured Eddie Rabbit and Crystal Gayle in the past), the band was approached by almost every major

label. Their song was now in the top twenty—almost unheard of for a song on a small label.

"We were approached by them all—except RCA," says Owen. "But they approached us later, and we signed with them on April 21st, exactly two weeks later. We were offered more money from other labels, but at RCA,

released an album, "My Home's in Alabama," on RCA by May. The single off that, "Tennessee River," immediately made country music history by sizzling to the top in a matter of weeks. As of Oct. 1st the album was #3 in country, and #80 on the pop charts, with their brand new single entering at #63 with a bullet. "Why, Baby, Why" features Ran-

something out for the purposes of crossing over," says Owen. "You get into the thing of, 'what do you follow it up with,'—You can't second-guess people."

Says Gentry, "Those same people that are dressing up in cowboy clothes this week are gonna be where the next trend is. That's why it's even more important to stick to our guns. We think of ourselves as trendsetters."

With true grit the trio, along with Herndon, who they gratefully say has solidified their sound, approach the pressures of promotional touring, as Gentry terms it, "like a marriage. You have to work at it. We want to be as professional about what we do as the record company is about what they do."

"We have a lot of dedication to one another," he adds. "Still, you've got to figure out a way around the system, or it'll kill you. If you walk into a record company, and they say, 'I don't like that tune,' if you know in your heart it's a good tune, don't let anyone talk you into believing it's not. You've got to put it into perspective, and say, 'well, I believe in it.'"

Them's fightin' words. For Alabama, who go home to their farms in Ft. Payne after this tour, it's the whole story.

"You've got to figure out a way around the system or it'll kill you."

the excitement was there—they were as excited about us as we were about them, or we wouldn't have gone with them because we were already on a good label." They also like the idea of RCA because there was no other country group on the roster.

Alabama retained McBride and Shedd as co-producers (the group produces itself too) and

dy Owens' strikingly beautiful gospel-influenced vocal.

The group, which does well live with young audiences, would like to see their songs played on more pop stations and feel that it has the appeal to cross over, but isn't making any deliberate concessions to trends: "I think the most dangerous thing a rock or any group can do is to put

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clude Shoes, Night, Bomp Records, Sleepy Deacon Enterprises and various other musicians, managers, agents, songwriters and publishers states, "It's common practice in this business that people will throw in their services for a piece of the pie. If someone can't afford to pay me my hourly rate now, which is, and most lawyers in this town are charging well in excess of, \$100 an hour, I may be persuaded to get involved on a percentage basis because I believe that the product that will result therefrom will be viable in the marketplace."

Based on his own experiences, and those of his clients, Johnson recommends drawing up a written contract when entering into a spec deal: "It puts a clear definition on the relationship and it lets all the parties of the relationship know that each party is serious. People should have their agreement formalized as early in the relationship as possible and certainly well before any attempts are made to do anything with the artist beyond the boundaries of the relationship. By that I mean approaching any third parties such as record companies or other producers."

He cautions, "People have to understand from the inception of any relationship that there is a possibility that there are fundamental flaws with the relationship, and as a consequence there of there should be a discussion as to what will happen in the event that the relationship is unsuccessful for aesthetic purposes or personality conflicts or because the product of the relationship is not commercial."

Having negotiated successful record contracts that were founded on speculative production deals Johnson states that spec contracts are not difficult to prepare: the participants need only to define their common goal and the sharing of the profits. He adds that verbal agreements may also be binding, particularly if there's any outside evidence such as a third

party.

More than any other participants in the industry, publishers and managers most routinely earn their livings off speculative relationships. Saul Davis, manager of Phil Seymour and of The Textones has written contracts with his acts. As he puts it, "No one works any job without some sort of understanding of what they're getting paid. In the management business the norm of that under-

it's a gamble and you've got the luck of the draw. You hopefully attach yourself to or help develop someone who has the talent currently or the innate talent that you help bring out, someone that will have the ability to make, bottom line, enough money for himself and his family, and you and your people."

Keith Johnston, owner and manager of the South Bay's Brother Studios, has successfully re-

studio from eight to 16 tracks.

Producer Ted Lear worked for Top Flight Productions in Baldwin Park for several months, engineering and producing a band called Robin Hood, which recently changed its name to Harper. He states that he had no written contract with the production company, though the band signed an agreement with Top Flight, who intend to continue working with Robin Hood, but with another producer. Lear says he is left with a verbal agreement from Top Flight that he will eventually receive the money due him for his labor, but he is doubtful and upset to have been excluded from the project.

Top Flight owner Jim York said the firm was dissatisfied with Lear's work and did indeed dismiss him from the project and is arranging for another producer to work with the band. He said the question of payment will be dealt with depending on the success of the group. "If and when Harper makes a go of it and makes money for us," York said, "I'm willing to sit down and talk to him about the money."

The Textones' drummer, Mark Cuff, points out that as a self-employed musician he works with his own band on a speculative basis, but admits that although he's learned from working spec sessions, "I cannot think of an instance in which I have made any money off spec work. 'Most of the people I know are working on their own projects and you might say they're sort of self-employed and taking the risks for themselves and not for someone else. But of the the ones I do know that do outside session work, I would say spec work is fairly common.'"

Overall, it's advisable that all the participants in any spec deal understand their mutual relationship, and that the possibility of failure as well as success be acknowledged and provided for, preferably in writing. Then all you have to worry about is the marketplace.

SPEC DEALS

THOSE WHO'VE BEEN THROUGH IT SAY GET IT IN WRITING

standing is a written contract." Yet, in the year that he's managed The Textones and the year and a half that he's managed Seymour, he says that he "didn't take a dime. The payments were forgotten or deferred. There just wasn't enough money."

Davis recently negotiated a record deal for Seymour with Neil Bogart's newly formed Boardwalk Entertainment, and finally has been able to receive some financial compensation. Asked why anyone would subject themselves to a profession where there is no salary guarantee and the average compensation is 20% of someone else's earnings, Davis, a non-practicing attorney and former employee of The Bee Gees and The Record Plant, said "Basically

corded, produced and manufactured live albums with the groups Missouri Foxx and Chakra on a speculative basis. In both cases, written contracts were negotiated between himself and the band without the help of attorneys, and the two bands then marketed the albums that Johnston had manufactured for them, with Johnston receiving a percentage of the sales. He says, "There are spec contracts in the studio, artist/producer contracts...if this happens, then this, will happen. They're relatively simple contracts."

Additionally, Johnston writes and produces radio commercials on spec, going directly to the client and bypassing the advertising agency. His experiences working on spec have been profitable enough to allow him to expand his



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SOUND CITY in Van Nuys is busy busy busy! Keith Olsen (who produced the new Pat Benatar LP) just finished up the Babys' album for Chrysalis Records. Keith also co-produced Rick Springfield for RCA along with Bill Dressler. Climax Blues Band just finished up their latest effort with Jon Ryan producing. Liza Skeeter told MC "part of the Babys album was also cut right next door at Good-night L.A. which is still under construction but usable." The new facility is co-owned by Keith Olsen and Sound City.

SOUND CONNECTION, located in Studio City, currently has Kenny Nolan in producing Arista Records artist Chuck Cissell. Studio owner Shuki Levy is producing Anita Walker for his European label. "I also finished writing and recording the soundtrack for **Goldwing**," said Shuki. "We are also working with Hanna Barbara recording the title songs for their series, and Marvel Comics, re-doing all the music for Spider Man, The Hulk and others for the European market."

TONE ZONE is now under new management. Well, almost! Tod Andrews (who has always been with the studio) is now in partnership with Leonard Jesinger and Kevin Erickson. Leonard informed MC, "We have remodeled to upgrade the sound. The additions include new JBL 4311 Monitors, a Master Room XL 305 Reverb System, and a Kawi Concert Grand Piano with special hammers and the action re-done for an exceptional sound." When I inquired into the new direction of Tone Zone, Leonard informed me, "We want to work with the classical pianist, avant garde composer, violin trio, and string ensemble. Concert pianist Sybil Padorr should be in shortly and we are talking with jazz pianist Joann Grower. The Baroque String Ensemble is working here and I am producing a ballet that I recently finished composing."

RUSK SOUND STUDIOS in Hollywood is working closely with producer Lee Garrett, who is producing himself and Sheila & B Devotion for Marc Gordon Productions. Monte Solovy is engineering with Seven Smith assisting.

RUSSELL SCHMITT, who produced Neo Paris and the Futures along with the group at Devonshire Recording, is currently mixing the tapes at Crystal Sound with Gene Porfiro. This product is bound for Japan via JVC Records.

THE BEAT is recording at The Record Plant for CBS Records with Bruce Botnick producing.

DAVID ALLEN COE, along with Johnny Lee, stopped in at Perspective sound to rehearse for their recent Palomino dates. Rosalie North, who used to be with the Palomino Riders, was in tracking and The Dead Boys were also in finishing up their album for Bomp Records.

GREG VENABLE, chief engineer at Britannia Studios in Studio City, told MC, "We are jumpin'. We're re-mixing the new Tom Jones album, which was produced by Steve Popovitch and

Bill Justice. Joe Sample of the Crusaders completed his solo LP for MCA, which I engineered with Russ Bracher assisting. Johnny Paycheck is cutting what I think is a tribute to Merle Haggard, with Merle arranging and Billy Sherrill producing. Gordon Mills is working with a pop rock group called Zee who are great, and Johnny Bristol is producing himself for Hand Shake Records."

P.M. MAGAZINE will devote a portion of their October 16th TV show to Record Plant Recording

Studios.

GEOFF LEVIN, co-owner of First Win Recording in Studio City, along with Diana Canova (star of TV's "You're a Big Girl Now") tells MC, "We recorded The Ink Spots and The Honey Bees for European release on Splash Records. John Kaypeck produced The Ink Spots. We also have Michael Dees in tracking for 20th Century and Leo Nero cutting for CBO Records in Europe. Lenny Macaluso, who is Tina Turner's musical director, is working with her on a few tracks. Tina's career should pick up as she changed management recently to the same people who handle Olivia Newton-John. I'm producing Wings Hauser and David Hasselhoff, who play the Foster Brothers on the day time soap **Young and The Restless**. I am also involved with film scoring for movies and industrial markets. My most recent projects include Hunt and Wesson products and music for a religious program that will be hosted by former football player John Brodie."

RUFUS RECORDING, a new studio in the Hollywood/Silverlake area, open just two short months, is named after owner/engineer Jimmy Mill's departed dog. I'm not really sure what dogs have to do with the recording process, but there's Mad Dog, Salty Dog and Lucky Dog studios and now Rufus. I know some people think the record business is going to the dogs, but then... Getting back to Rufus, the studio is 16 track, featuring a Tangent Board, an Ampex MM1100 recorder, and Urie 813 monitors. One interesting aspect of the studio is the turn-of-the-century seven foot Bechsten Grand Piano. Engineer Artie Cohen told MC, "We are working with music publishers; the people at Vogue Music, Rob Matheny in particular have used our studio to demo material. Fred Ampel was in to produce Johnny Stevenson. We recently worked on some commercials with one of our projects being satirical radio spots. Our in-house projects include working with Jimmy's songs, as well as other good writers."

FOOTPRINT SOUND'S Jerry Fuller is currently working on Sean Downey's album for ESO Records. Jerry will also be starting on Al Wilson's new album shortly.

BROTHERSTUDIOS own in-house production is in full swing with ex-runaway Lit Ford being produced by Keith Johnston and John Paul (who used to play guitar in Capt. Beyond). Kim Ford Johnston is also tracking.

The Acoustic Dermatologist

Brian Ingoldsby, owner of Sound Master Recording in North Hollywood and owner of the patents on phasing and flanging, gave me a guided tour through his new studio. The facilities include a Quad 8 Coronado console and a 24-track MCI recorder. The console is hooked into a Compumix 3 computer and has the ability to lock into the synthy time code. The playback system is Brian's own brainchild. They consist of Goodman woofers and ESS Heils Air Motion Transformers for the top end. The system is tri-amped and has a flat response of 22 cycles to 2800 cycles, give or take 2db.



Sound Master Recording's Brian Ingoldsby works 24-track board with his wife Barbra.

When I heard the cannons in the 1812 Overture I was just about blown out of my chair. This studio is a marvel in technology. Brian related, "We have a floating floor filled with sand for density, and the entire ceiling is a trap-on series of springs so everything sounds very live but nothing bounces back; we eliminate the use of baffles through this system. We took all the building materials and ran their specifics through a Compal 80-80 computer to find the resonant frequency so we could have controlled surfaces. The control room is also an outgrowth of this kind of research in acoustical theories. There are no secondary waves coming back at you as you listen to the monitors, as great care was taken to make sure that there is no build up of sound at certain frequencies." Sound Master Recording also runs a school of engineering and has complete video facilities using a ¾ format for showcasing live acts. They have a computerized editing system that is accurate within 1/10 of a frame. When questioned about various acoustical approaches used in studio research and development Brian said, "Acousticians are the dermatologists of the audio industry; they tape things on you to see what you break out from!"

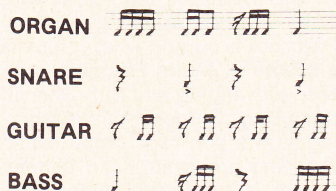
One of the few truly new pop music styles that has emerged in the '70s is reggae. Although echoes of '50s rock can be heard in some reggae music, the whole feel of this style is an original contribution to the pop spectrum. At first listening, reggae may seem to be strange and disorienting. The pulse is slow and the rhythms are staggered in ways that require one to listen to them in a new way. A product of Jamaica and Trinidad, reggae has a slow, tropical feel and if one can imagine being very stoned in the tropics, one can find the appropriate head space to approach this style.

The undisputed leader of reggae today is Bob Marley. Together with his backup group, the Wailers, he brings us more of his laid back but vital music in his new album **Uprising**.

Rhythm: All of the tracks on this album with only one exception are based on a slow staggered 16th-note groove. This music is truly a band sound because the rhythmic texture is a blend of many instruments working as a whole. The term polyrhythmic can best be applied here—many independent rhythm patterns sounding at once. Here is an example from the ending of "Work."

THEORETICALLY SPEAKING

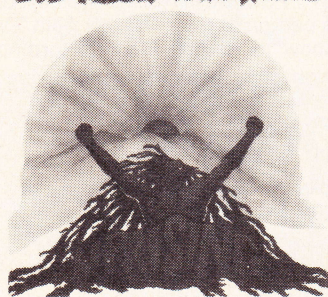
BY DAVID "CAT" COHEN



the folk nature of his songs, these pentatonic melodies capture the universality of third world music. Simple short-phrased hooks are weaved slowly over the rhythm tracks. Also, their range is limited being more street than virtuoso oriented.

Harmony: Marley uses sim-

BOB MARLEY & The WAILERS



Bob Marley/Wailers UPRISING

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Producer: Bob Marley/Wailers
Engineers: Errol Brown, Chiao NG

Writer: Bob Marley

Publisher: Bob Marley Music Ltd. (ASCAP)

The lone exception to this 16th-note basis is "Real Situation," built on top of a shuffle rhythm which is also layered in multiple patterns.

Melody: Melodically, Marley's songs are simple tunes in simple 5-tone scales. Because of

ple major and minor triads exclusively. Most songs contain only 3 or 4 chords, as the interest here is more rhythmic and textural than harmonic.

Form: All songs are written in simple 2-part forms with rhythmic cycles spun out of some

sections. Though the music has an improvised feeling, there is a strong sense of structure and form. It is the slow moving pulse that give space within the structure allowing room for spontaneity.

Influences: **Uprising** is a basic album being a purely in the reggae style with few crossover influences. Obviously, the roots are mostly from Caribbean styles such as calypso and other native music. However, strains of African and black gospel music can also be heard. There is little attempt here to fuse current pop styles, though "Could You Be Loved" is reminiscent of disco (most likely it's the other way around).

Comprehensive Analysis: A solid album, **Uprising** is very much in keeping with the quality in Marley's prior work. If anything, the recording and sound production are even more perfect. The songs, the performances, the arrangements, are all flawless. However the album does not explore any new musical territory. While a few new reggae classics may have been created, it is not the kind of album that reaches out to new audiences. Reggae fans will enjoy **Uprising** and if you're new to the style it is an excellent choice. I give it an 8½.

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BY JOHN BRAHENY

Inside The Contests

Since, at one time or another, most songwriters consider entering their songs in a contest, I thought it would be interesting to relate my experiences as a judge. In the past month I've been a judge in three different contests and they're all fresh in my mind. One, the American Song Festival (ASF), was national and two were local--the Atlanta Songwriters Association's (ASA) annual showcase/contest and the *Bam* Magazine/Songwriters Resources and Services (SRS) contest in California. In both local contests, the judges were music industry professionals representing many facets of the industry, all from positions in which they're called on to evaluate songs. Only in the ASF are the judges paid (\$9.00 per hour), which accounts in part for their \$14.85 entry fee. One thing to remember is that the tastes of all judges are influenced by not only personal likes and dislikes but by their jobs. For instance, it's often more difficult for a publisher to look at a song's intrinsic merit as a work of art when, in their daily business they *must* place great value on current commercial potential. It's difficult for a producer not to be excited by a great production in a demo or turned off by an unpleasant sounding tape. In fairness, though, in contests, the criteria for evaluation were clearly spelled out to the judges and we were frequently reminded not to let production or lack of it influence our decisions. We were asked to disregard it altogether and look at the bare bones song. A lot of discouragement was expressed at ASF by the judges who constantly heard productions that must have cost thousands of dollars on songs that were otherwise mediocre at best.

In all the contests there were some great discussions and arguments over relative merits of particular songs, particularly in the ASF and BAM/SRS contests where there were categories of winners (grand prize, semi and quarter finalists, honorable mentions, etc.) and there were a limited number chosen in each category. Those discussions would be, for example, about whether to choose a song with a straightforward, simple concept, very natural lyric, and strong, memorable melody over another song with a more deep and original concept in which the craftsmanship seemed more obvious. The difference between, say, "Stand By Me" and "The Gambler" or "Feelings" and "Sometimes When We Touch." At that point it can't help but get subjective. Those considerations are not mutually exclusive, though, and a song that hits me *both* emotionally and intellectually wins hands down.

Current commercial potential is always a factor regardless of what anyone says to the contrary. In the BAM/SRS contest it was less important than the others. I believe that was due to the fact that we weren't predominately publishers or producers and that contest didn't feel the need to perpetuate itself by being able to point out its subsequent commercial successes for P.R. purposes. I don't think there's a right or wrong to either approach and I'm sure everybody who sends a song to ASF thinks they've got a hit.

The commercial consideration was quite obviously a factor in ASF's lyric competition. We eliminated all songs that didn't have choruses. It's a lyric contest, not a poetry contest. We were all aware that if there's no chorus, or at least a repeated line at the end of every verse, it just won't work commercially, or at least it's not the kind of song they'd like to win. Some excellent writers, by the way, have hurt their chances in this contest by not labeling their verses, chorus and bridges.

I got a call from a writer I know who's a first class lyricist. She was distraught over the fact that she had submitted her best lyrics to ASF and hadn't even gotten an honorable mention. I asked her to send them to me. When I received them I noted immediately that songs I knew to be ABABCB structures appeared on the page to be AAAAA (a series of verses). She never retyped the chorus or labeled the original chorus and typed "repeat chorus." Consequently the songs were immediately eliminated for lack of commercial structure. Other lyrics were eliminated because the writer continued each line on the page prose style, not even making a paragraph for the individual verses. Judges assume the writer is ignorant of lyric form, has ignored the lyric handbook the festival sends out, and the chances of its being a contender are practically zero. More next time.

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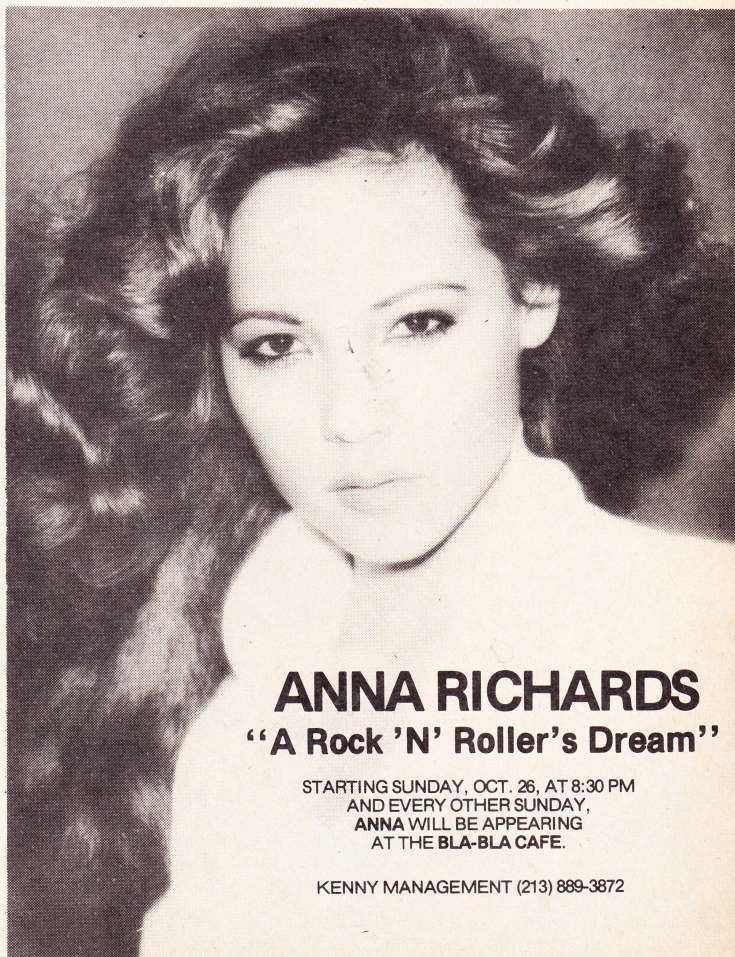
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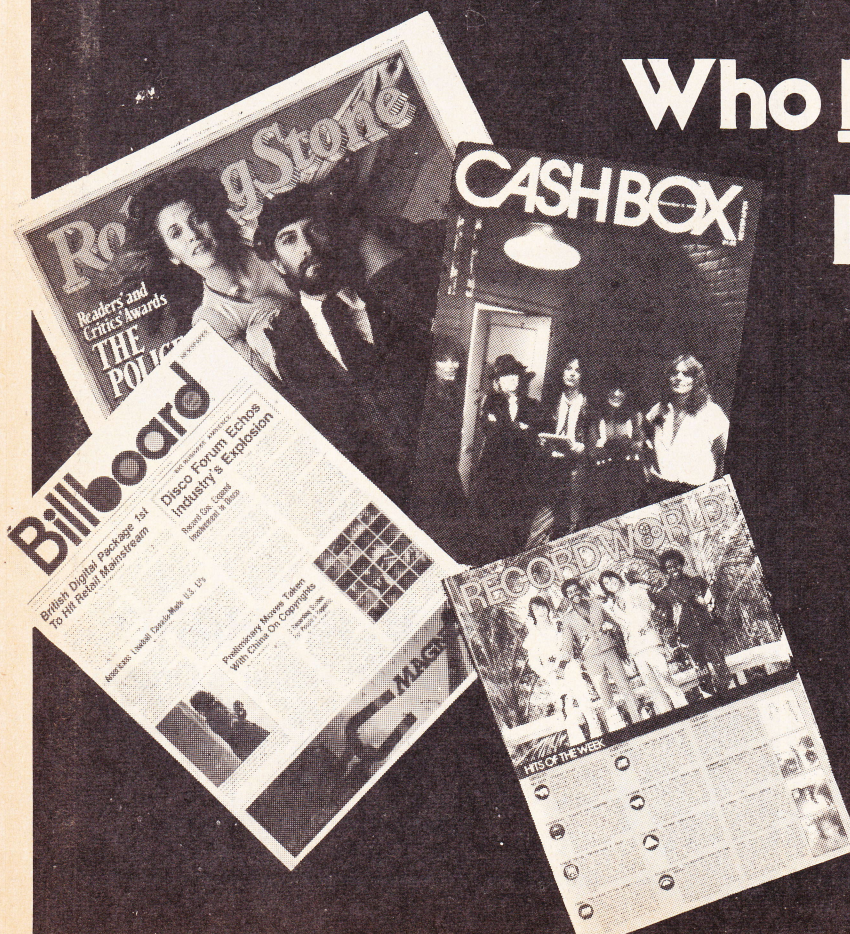
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REVIEWS

Concert Reviews, *LA PHILLY*, *ULTRAVOX*, *AL Di MEOLA*, *MELISSA MANCHESTER*, *BONNIE RAITT*, *UNIV. AMPHITHEATRE*, *Concert Action Chart*

LA PHILLY

THE HOLLYWOOD BOWL

Enormous crowds at the L.A. Philharmonic's **Fireworks Pops Finale** were treated to a consistently zealous musical performance and a spectacular fireworks display during a rendition of Handel's **Music For The Royal Fireworks**. Program director Michael Tilson-Thomas and the Orchestra share the glory for the sparkling cosmopolitan pops program.

Pianist Illana Vered, by now certainly no stranger to Southland audiences, was soloist in Gershwin's **Concerto In F**. She and the orchestra provided a brilliant rendition, glittering with Vered's technical adroitness and punctuated, heavily pedaled style.

Colorful tidbits in the form of three marches from larger works by Verdi, Prokofieff and Berlioz served as program openers. Completing the unoffensively variegated program were renderings of Ravel's "Bolero" and "Slaughter On Tenth Avenue" from **On Your Toes** by Richard Rogers.

—Noreen Field

ULTRAVOX

SANTA MONICA CIVIC

The bride of Urgh! concert featuring Ultravox, Wall Of Voodoo and Suburban Lawns on Sunday, Sept. 21 didn't do much to improve the questionable reputation of the original Urgh! show. The 3,000 seat hall had at least 1,500 spare chairs and without all those bodies to soak up the sound, the volume was practically unbearable. Sound quality, however, was superb from the opening number (an unusual choice of their instrumental "Astradyne") through most of the show, but the encore of Eno's "King's Lead Hat" was horrendously piercing.

For Ultravox fans, the show was more than pleasing, since the four Britons repeated the same repertoire performed at their nine record-setting, sold-out Whisky shows before the band's Chrysalis



Ultravox: An 'admirable performance' under difficult circumstances.

deal. The aura was broken several times, however, when tuning became a lengthy problem. The average concert-goer might need something more to watch, perhaps films or projections, or even more interesting lighting.

Besides the welcome use of the Whisky repertoire, the only surprises were a pepped-up "Quiet Man" and the unnecessary addition of a jam segment during "Slow Motion," specializing in a sound wave bombardment that physically penetrated the chests of the audience.

Despite three factors working against them—the small audience, lead singer Midge Ure's ridiculous moustache and Wall Of Voodoo's Stan Q. Ridgeway's chiding references to the band as Ultra-shreen and Chicken Pox during their opening set—Ultravox performed admirably. —Vicki Arkoff

AL Di MEOLA

SANTA MONICA CIVIC

While there's no doubting Al DiMeola's technical abilities or his thorough knowledge of the guitar from jazz, rather than jazz-rock, roots, several things conspired to make his Civic show a disaster. First, he unwisely told an already unruly crowd that he was recording for a live album, which started a series of war whoops, yells and whistles that obscured nearly every solo played.

Secondly, Al's back-up band simply didn't have the chops to keep things lively when Al wasn't soloing. Samplings from his LP's all sound better on disc, where he doesn't let the bombast get completely out of control. Onstage he repeatedly raised his arm after a guitar flourish like a bullfighter making a dangerous pass, a gesture that seemed arrogant and showy. And even his flashes of brilliance—especially his amazingly precise staccato runs dampened with his right palm—were unable to relieve the sameness of his characteristic tango groove, which came off as a mere mannerism onstage.

The "acoustic" section of the show proved farcical, as DiMeola played an Ovation, but plugged in, and Tim Landers performed a showy, empty solo on a hollow-body electric bass with gizmos that tried to pass for acoustic. A duel with marimba/keyboard man Philippe Saisse elicited yells of disappointment from the audience for its self-indulgence. In all, I was severely disappointed.

—Mark Leviton

MELISSA MANCHESTER

UNIV. AMPHITHEATRE

Melissa Manchester's first headlining appearance at the Amphitheatre was a real treat. The lady has definitely come into her own with a rich and stunning production including a full orchestra with string section.

Melissa, a former Harlette with Bette Midler, has emerged as a classy, confident performer to be compared to Streisand or Minelli. She established a nice, comfortable rapport with her audience very early in the set and kept building on this through her artistry and personality.

The most impressive feature of her concert was her marvelous songwriting talent. Her material is very "meaty," and her emotional interpretations had the audience in the palm of her hand with songs like "Easy," "Don't Cry Out Loud" and a cut from her latest LP called "Working Girl."

Manchester belted out a pair of standards ("As Time Goes By" and "The Boy Next Door") and seemed to enjoy them the most.

—Brian Thompson

BONNIE RAITT

UNIV. AMPHITHEATRE

Bonnie Raitt offers little in the way of polish, but who said blues must be tight? Bonnie's set really started when she joined "The Texas Nightingale," Sippie Wallace, for the opener, though there was some unintentional upstaging on Raitt's part because of a bad mix.

Raitt's set included "Ain't Gonna Be Your Sugar Mama No More," "Three-Time Loser" and "You're Gonna Get What's Comin'," and it was interesting to note she left out some of her more well-known material. Her five-piece group was sometimes slimmed down to guitar, bass and drums and sometimes beefed up with Sippie's horn players and, oddly, the larger the ensemble was, the tighter the music and vice versa.

Ms. Raitt offers stances from a "macho" blues woman to a wronged lover, but many of her songs are little more than statements and she would do well to work her audience harder, as all they need is a little inspiration from her to get worked up.

The show ended with a lackluster version of "Runaway," and that's what the much of the audience did, missing an encore that was tight but too late for full effect.

—Jeff Janning

REVIEWS REVIEWS

MC Reviews Local Acts In Local Clubs MC Reviews Local Acts In Local Clubs

Tennessee Jeanne at the Corral, Topanga

The Players: Tennessee Jeanne, vocals, acoustic guitar; Bob Bernfeld, lead guitar; John Uribe, lead guitar; Dave Ferrell, bass; Don Poncher, drums.

Material: Tennessee Jeanne and her Chain Saw Band play good ol' fashioned country plus rock and some R&B in a Tennessee style. It's Nashville all the way, but instead of steel guitars and piano, she uses three electric guitars and an acoustic. "Halfway To Town" presented their distinct sound most clearly. "Super Summers" had an interesting Johnny Cash

feel, but "Nuclear Ban," with its clever changes and breaks was unique and superior.

Musicianship: The group is comprised of talented and dedicated musicians, but vocally, Jeanne is difficult to listen to. She sings in a very loud vibrato with a Southern drawl beneath it. Further development should help it mesh better with the band's music. Drummer Don Poncher's playing was tactful and tasty, and the two lead guitars accented each other well. There was some distortion and occasional over-volume from the bass.

Performance: Everyone displayed a casual, collected appearance and they performed with a fine "hit-it-and-quit-it" style. Jeanne

wisecracked with the audience throughout the performance and their response was enthusiastic. I would have liked to have heard more of her talents on the guitar. She lead off "Super Summers," "Lots Of Offers" and "Hard Times Living On A Farm," but was usually drowned out by the other players.

Summary: What this band could use is good management. They are a good band with talent and dedication, but need a clear sense of direction. They could stand some toning down and better balance, but overall, given a little time and good publicity, Tennessee Jeanne and the Chain Saw Band could become a welcome staple on the L.A. club circuit.

—Lacuion A. Alagheband

The Falcons at The Starwood, Hollywood

The Players: Steve Hufsteter, lead and rhythm guitar; Danny Benair, drums; Marty Martino, lead vocals and saxophone; Billy Persons, bass; Mike Mariano, keyboards and vocals.

Material: The Falcons are the only Detroit-sounding band on the local circuit, which is something that's been missing for a long time. Basically they're a dance band doing covers like "Shout" and "Mony Mony," but the originals, which they should concentrate on more, maintain a soulful groove reminiscent of the best elements of both R&B and pop. The lyrics are romantic, fervent and even optimistic in an era when angry and apocalyptic visions are what we've been hearing.

Musicianship: Danny Benair on drums seems to be going through a healthy transitional phase, having moved from the hard rocking sound of The Quick to The Falcons' more sophisticated sound. He is a young pro and can easily pull off all of his gimmicks. Mike Mariano is one of the best keyboardists on the scene, he handles all the high harmonies and is a terrific dancer. Billy Persons is an extremely consistent bassist who rarely plays a false note. Hofsteter, also an ex-Quick member, is the primary writer and silent leader of the band. He's a modest, held-back guitar player, shining in spite of his unassuming stage presence. He'll surprise you by laying back, playing a rhythm perfectly, then suddenly stepping forward to play a very discriminating solo. Marty needs material more tailored to his vocal range, because he's basically a crooner who sings directly to the front rows of the audience.

Performance: The Falcons are one of the most cohesive bands around, partially because of their image. They enjoy what they're doing and it shows. Youthful exuberance, humor and uninhibited expression give them the image of fun-lovers who just happened to rehearse for nearly a year before deciding to perform around town. They manage to pull off a flamboyant look by dressing like the black bands of the early and mid-'60s, with a bit of the Gene Vincent look thrown in.

Summary: There should be more of a repertory type of feeling when The Falcons perform. Marty has excellent vocal abilities, so the material should be chosen so that it complements both the band and the singer. Every other sign is encouraging. More diversified new material and longer sets will most likely be the key to the success of The Falcons.

—Shawn Brydon

Wall of Voodoo at The Starwood, Hollywood

The Players: Stan Ridgeway, vocals, organ, harmonica; Joe Nanini, percussion; Chas Gray, synthesizer; Marc Moreland, guitar; Bruce Moreland, bass, piano.

Material: The sound of tomorrow? Who knows, but beyond question Voodoo sounds unlike any other current group, especially here in L.A. For some reason their music is often compared to Devo, but this isn't at all the case. Built around Joe Nanini's deftly programmed rhythm machine, the music is mechanical but never stiff, and it's steered clear of techno-rock or new wave by a vast

array of instruments. The tunes have inspired A&R reaction varying from "a good up-and-coming band" to "sheer nonsense."

Musicianship: Wall Of Voodoo delivers music that requires individual concentration and skill meshed with strong ensemble work. Instead of an improvised solo we are given instrumental interludes. Percussionist Joe Nanini is particularly interesting. He sets the rhythm box for each song, then merely accents with his cymbals and woodblocks. Only occasionally does he drum along with the machine, thereby throwing the standard rock drumming practices out the window. All the players are comfortable on their instruments and play their parts effortlessly.

Performance: Due to the nature of the themes and music, standard rock strutting would be ridiculously out of place. Instead, a sort of detachment is set up, as if they are strangers allowing us to hear their stories but not to get too close.

Summary: Of all the L.A. bands, Wall Of Voodoo is possibly the most arresting. It is difficult to imagine a major label's reaction to them. At least one label, the up and coming independent Index, sees the band not only as musically worthwhile but also as a very possible good seller. Their 12-inch EP may prove to be the most independent release yet from the local scene. Wall Of Voodoo truly has something fresh and genuine to offer.

—Bruce Duff

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REVIEWS REVIEWS.

MC Reviews Local Acts In Local Clubs MC Reviews Local Acts In Local Clubs

Hudson & Saleeby at the Tropicana, Las Vegas

The Players: Chris Hudson, keyboards, vocals; Doug Saleeby, keyboards, vocals.

Material: Soft rock, pop and country covers with a liberal sprinkling of original material in the same vein. Chris and Doug both write country/crossover songs with good lyric styling and pretty, singable melodies in the general vein of Simon & Garfunkel and England Dan & John Ford Coley.

Musicianship: In a word--excellent. Their long years of working together since meeting in the music department of the University of North Carolina can be heard in both instrumental and vocal presentation. This excellent duo puts out a lot of music from Doug's Yamaha electric grand and Chris' Fender Rhodes. Add a tight and polished sound heavy with emotional expression to



Hudson & Saleeby: 'Strong songs and a refreshingly relaxing sound.'

strong songs, including their own, and the total is plenty of fine music.

Performance: From their professional, happy, easy-going performance, it's apparent they'd be as much at ease with a concert hall audience and could easily project their light-hearted, romantic music to touch larger audiences.

Summary: Two of the original songs--"Lonely Man" and "The Only Way For Me"--stood out as

the equals of any of the cover material in a tasteful program. If you enjoy music influenced by Kenny Rogers, Billy Joel, Elton John, Neil Diamond and Kenny Loggins and performed equally well, Hudson and Saleeby will fill your night with romance, relaxation and fun. Considering the latest popular music styles, Hudson and Saleeby are refreshingly relaxing.

—Garry Dean

"David Bowie" at Time & Space, N. Hollywood

The Players: David Bowie (pronounced Boo-ee), percussion; Robin Grider, drums, keyboards, synthesizer, percussion; David Erving, keyboards, synthesizer; Richard Downing, lead guitar; Ron White, bass; George Curtis, drums; Curtis Love, drums.

Material: Instrumental funkadelic rock in the vein of Archie Bell and The Drells with some touches of Santana and George Clinton. The numbers consisted of the same funk melody, which would benefit greatly from variation. In a tune entitled "Berserko," the same basic notes were played for 15 minutes with the only variation when Bowie would tell the band to "bring it down" or "bring it up." It is a funk-rap number in which the most clever line is "I jerk off the mic, beat on the drum, so now you know where I'm coming from."

Musicianship: Musically the 7-piece band acted as a tight unit. Each piece was well-defined, and the blend of chimes and kalima added a soothing, smooth flow through the music. But at times the sound went from full to flat, especially toward the conclusions of numbers.

Performance: If you ever ride in elevators, you know the routine. A group of people riding together in one unit approaching different

destinations, with each one watching the floor numbers light up in order to avoid eye contact with the other people. Well, give them each an instrument and you could be riding with Bowie's band. Bowie's efforts to get the crowd involved with what was going on backfired because of the lack of diplomacy and tact in his approach.

Summary: The band must eliminate their awkwardness and improve their stage rapport with one another. As for Bowie, a complete re-examination of his nasty rhetoric and a touch more showmanship would benefit his show. Maybe then the audience can feel entertained rather than intimidated.

—Cathy Neely

Audio at The Troubadour, W. Hollywood

The Players: Steve Gage, guitar, vocals; Scott Macedo, drums; Don Brennan, bass, vocals; Steven Sharf, lead vocals.

Material: The members of Audio insist their band's sound cannot be categorized further than their name, and I'm inclined to go along with that statement. Aside from a camped-up cover of "Town Without Pity" and a frenetic "Lies," this band of 21- and 22-year-olds from Orange County plays all originals. One member of their enthusiastic audience said, "They have a long way to go, but

they'll age gracefully." The tunes are short bursts of erratic new wave energy with a mechanical sound a bit like Devo and an undeveloped theatricality somewhat like Off Broadway. The melodic "Magic" was a relative stand-out, and the crowd seemed to enjoy "Braces," a number wherein Sharf enjoins his girl, "Don't go down on me Joanne, because your braces leave traces."

Musicianship: Macedo on drums anchors the band's rhythmic structure. Brennan plays a 19-year-old cordless Vox and Gage's guitar is likewise cordless, allowing for a freedom of movement which they unfortunately use simply to wander about the stage aimlessly, exchanging positions. Sharf varies between a campy theatrical crooning and screaming when he's being emotional. His voice is high and nasal, with a girlish quality.

Performance: Sharf, attired in skin-tight white cutoff T-shirt and white pants, moves about the stage like a wind-up toy, while Brennan and Gage drift by him. They segue quickly from number to number with little energy loss. The biggest problem is a lack of coherency, with Macedo the only band member who ties the others together into a groove and gives the songs identities.

Summary: With more attention paid to integral development, Audio could arrange their material into a more polished and accessible sound. —Wolf Schneider

REVIEWS REVIEWS

MC Reviews Local Acts In Local Clubs MC Reviews Local Acts In Local Clubs

Beachy and the Beachnuts at the Whisky

The Players: Billy Bang, vocals; Harlan Hollander, lead guitar; Pat Murray, rhythm guitar; Gus Sutton, rhythm guitar; Steve Whitaker, bass; Steve Berlin, tenor sax; Mr. D.A., tenor and alto sax; Jerry Angel, drums.

Material: There are cover bands and then there are bands that cover songs but perform them as if those tunes were meant for them alone. Beachy and The Beachnuts is such a band. They deliver choice '60s material that is rarely heard and is refreshingly contemporary.

Musicianship: All eight band members are cool and casual onstage, playing their parts with

flair and total unit precision. The band's understanding and utilization of dynamics in "Cheese And Crackers" is a perfect example of how clean and well-oiled a machine the Beachnuts are. Harlan Hollander is proving to be one of the most versatile lead guitarists in the city, being equally comfortable with the Beachnuts' R&B as with his other groups' pop and punk. Saxophonist Steve Berlin is gaining similar honor as L.A.'s best white rock/R&B sax player.

Performance: Frontman Beachy doesn't really look the part, but his voice is expressive enough to

sufficiently handle the soulful American R&B classics like "I Feel Good," "She's About A Mover" and "Show Me." Beachy has been infamous for his arrogant chatter between numbers, but lately he's become less self-centered and more entertaining.

Summary: It's not often that the band onstage has as much fun as those on the dance floor and is still technically adept. Though they're thoroughly enjoyable, the group should branch out with some original material in the '60s vein, but as it stands, Beachy and the Beachnuts is perhaps the most professional and proficient of the city's handful of white R&B bands.
—Vicki Arkoff



Beachy and the Beachnuts: 'Covering refreshing, choice '60s material as if the tunes were meant for them alone.'

John Zambetti at Madame Wongs, Chinatown

Players: John Zambetti, rhythm guitar, piano, lead vocals; Ted Zambetti, drums, vocals; Dean Groves (a.k.a. Thornwalker), vocals, bass; Jere Mendelsohn, lead guitar, vocals; Scott Monahan (a.k.a. Sky Moan), organ, piano, vocals.

Material: This is a well-coordinated and polished rock band. Zambetti's original material is impressive and his musicians are more than capable. Their sound shows roots in '60s rock, updated for a contemporary appeal. The tunes vary from the melodic "All Through the Night" and the bittersweet ballad "Right Between The Eyes," reminiscent of the Flying Burrito Brothers in their prime, to harder driving rock with

a charismatic beat on "There Is A Girl" and "He's Not The One." The latter is the strongest of the set, with a great, memorable hook, and it segues into Roy Orbison's "Pretty Woman" for a rousing set-closer.

Musicianship: Tight and impressive. John Zambetti's the focal point, accompanying his gruff and low but appealing voice on guitar and piano. His brother's coming into his own on drums, but sometimes seems to be just keeping up with the other guys. Mendelsohn is the stand-out musician onstage, strong, inventive and talented—he elucidates the band's sound. Groves is a dependable bassist with soul, and Monahan seemed competent but was buried in the mix, as were the five-part harmonies.

Performance: John Zambetti's got a strong, attractive stage presence and a sexy/macho Italian charm that immediately puts you at ease.

Unpretentious yet self-confident, he jokes with the audience as well as the guys in the band, giving a professional performance while having a good time. The other figure to watch is Groves, a real character with an Elvis Costello egghead charm. Sporting dark wrap-around shades, Walter Egan (with whom Zambetti has played for years) joined the band for a lively rendition of Zambetti's fast-moving salute to L.A., "Surfin' And Drivin'," recorded on a past Egan LP.

Summary: John Zambetti's personality and style, supplemented by his solid rock 'n' roll tunes and a talented band with excellent rapport, make for a very entertaining show. They're on the circuit now, but as they continue to define their sound, a label is more than likely to scoop them up, so catch them while you can.

—Wolf Schneider

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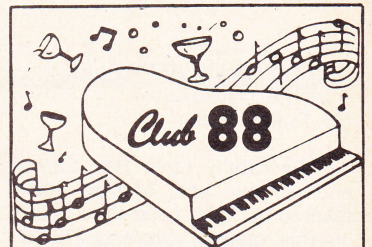
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THE HAPPY SQUID SAMPLER

Various Artists
(EP, Happy Squid Records)

I don't know who asked for it, but you've got it. The fourth and latest release on Happy Squid Records is **The Happy Squid Sampler**, believe it or not. This precious 7" EP features absolutely forgettable offerings from Danny and the Doorknobs (a pair of musicians from a well-known LA band who are too embarrassed to connect their real names with the song "Melody" on the sampler), Arrow Book Club ("Get Down Part 4"—parts one through three are mercifully omitted), Vidiots (with Rik L. Rik doing "Laurie's Lament"), Phil Bedel ("Caterpillar Stomp"), and Happy Squid founders, the Urinals ("U"). And all of that is on side A. The flip side offers "Atrophy of the Sporting Spirit" by Neef, a musical conglomeration utilizing clarinet, pennywhistle and "Ms. Lazybones," to name but a portion of the odd instrumentation. This is a limited edition of 500 individually hand-numbered discs, so naturally this sampler is the perfect record to round out every household's Happy Squid collection. But get your copy soon; there may be only 499 left.

RAY BOY & LIL JIMMY LEE

Love Me/I Need Love
(45, Rollin' Rock)

Rockabilly idols Ray Campi and Jimmy Lee Maslon have teamed up for a good-time debut on this quickly recorded Rollin' Rock single. The Rockabilly Rebels supply the simple musical base which includes the 45's highlight, a nice, clean sax solo on "I Need Love." Vocals are charmingly unpolished and poorly recorded, two "errors" that actually work fine within the rockabilly genre. This is a fun but dispensable record,



Oingo Boingo: "Four bouncy, likeable numbers in an extremely commercial manner."

essential only for diehard rockabilly fans, and then only because of the special Campi/Maslon pairing...but fun and fans are the two reasons "Love Me" and "I Need Love" were recorded, and on that level it succeeds.

JON AND THE NIGHTRIDERS

Surf Beat '80
(LP, Voxx, dist. by Bomp Records)

From the song titles and the cover artwork to the actual songs, Jon and the Nightriders deliver true surf music that should revitalize that near-forgotten form. Jon Blair comes from the Dick Dale school of surf guitar playing, using staccato lines and tons of reverb. Although he was once the lead guitarist for Ray Campi & the

Rockabilly Rebels, Blair has completely switched styles to recreate well-studied surf instrumentals.

Most cuts on the album are cover tunes, but Blair's own tunes demonstrate a knack for strong, memorable melodies, especially with "Depth Charge" and "Rumble at Waikiki." There are no vocals besides occasional background screams and cries, and when used beneath Dusty Watson's driving drum rhythms, a primitive glow is cast. The Stratocaster guitar sound in glorious lo-fi gives **Surf Beat '80** a genuine '60s sound and has inspired Dick Dale to write the LP's liner notes and come out of retirement. Jon Blair has even become a surf music authority on another level; he's compiled a book, **The Illustrated Discography of Surf Music, 1959-1965** (available via Bomp),

further exhibiting his total dedication to the lost pop art form.

OINGO BOINGO

Oingo Boingo
(EP, I.R.S.)

Oingo Boingo has evolved dramatically since the group's beginnings as a theatrical rock band. Though they've toned down the theatrics onstage to emphasize lyrical and musical aspects, the songs on record still come off as bright, colorful and highly entertaining.

The EP's four tracks well represent Oingo Boingo's diversity. No matter what sort of music you're partial to, you'll find traces of it on at least one of the songs. Bits of reggae, jazz, rockabilly, R&B, new wave and straight ahead rock and roll are all in there somewhere. With eight musicians, you're bound to end up with a variety of influences, so at times these different directions get confused. On "Ain't This The Life," for instance, lead singer Dan Elfman attempts Devo-id quirkiness rather than the bogus rockabilly hiccuping he achieves.

Up to this point, everything that Jo Julian has produced emphasized keyboards beyond belief, but with Oingo Boingo Julian's production techniques have matured significantly. Thick keyboards still echo Julian's own sound as former member of the local band Berlin, yet on this EP they properly blend into integral arrangements. The outcome is four bouncy, likeable numbers (primarily the radio favorite, "Only A Lad") executed in an extremely commercial manner. In this respect, Oingo Boingo's debut is rewarding, as it even is threatening to become I.R.S.' (International Record Syndicate, a division of A&M Records) biggest seller to date.

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OCT. 16-WONG'S WEST
OCT. 25-TROUBADOUR
NOV. 2-STARWOOD

ROBBIE RIST

CLUB DATA

Club Data and Live Action Chart by SHAWM BRYDON

The Whisky, West Hollywood: An impressive collection of locals gathered the night Gary Myrick and The Figures played The Whisky. Sharing the bill were the Textones. Security was relaxed backstage, which was nice, and the house was surprisingly full for a Monday night. Among the notables who dropped by to catch the show were Mike Rummins and Rex Roberts of The Kingbees, Paul Collins of the Beat, Dave Pahoa of the Plimsouls, and all four Rubber City Rebels.

Madame Wong's West, Santa Monica: Booking agent Jan Ballard has started a new policy Sunday thru Wednesday nights. Along with the advertised upstairs acts, the club will feature talent night downstairs, with two to three bands showcasing a night. Admission to the downstairs level will be cheaper than admission upstairs. Leroy and the Lifters still play every Saturday. On Friday the View steps in as house band.

The Banjo Cafe, Santa Monica: While you're down in Santa Monica, try to make the time to stop by and check out this new, authentic bluegrass club. Monday night is hoot night--with no cover charge. But Wednesday is the best night to drop by and see some of the finest and most well-known pickers in the area jam at the club's informal celebrity pickin' party.

Comeback Inn, Venice: It's always fun to come to this club regardless of who's playing because the staff is so overwhelmingly nice. Of course I recommend that you take the time to check out two Live Action Chart jazz favorites, Nightflight and Arco Iris. Both bands play here at least once a week.

The Blue Lagune Saloon, Marina del Rey: Since the beginning of September, The Blue Lagune has been holding a series of Monday night concerts labeled "No Nukes Mondays" in support of the efforts of The Pacific Alliance and The Alliance For Survival, two California-based anti-nuke groups. The concert series began after Michael Fairbanks, owner of The Blue Lagune, approached Linda Cole with the idea at the recent No Nukes Rally in The Valley. The shows have featured performances by Feather (ex-Ronstadt and Zevon band members) and The Hollywood Rock 'n Roll Revue (led by Freebo of Bonnie Raitt's band and consisting of various elements of Little Feat, Sha Na Na and the Kim Carnes Band). Musicians who wish to participate in No Nukes Mondays (remember, it's for free) should call the Blue Lagune Saloon at (213) 822-9121, or Linda Cole at 379-8308.

The Valley West Supper Club, Tarzana: Got to see the Rubber City Rebels and the Textones play "the Valley's most elegant night spot," a description I'm inclined to agree with, what with the chandeliers and everything. It seems the Textones are getting all the best opening slots right now, and are playing a lot tighter than ever before. During one of the Rebels' sets a heckler kept yelling a request for the song "Zero Hour." When I got a closer look at this "heckler" it turned out to be none other than Plimsoul drummer Lou Ramirez.

The Landmark, Glendale: Jimmy Wakely, once one of Hollywood's old-time singing cowboys, did a two-night stint at this serious country spot in Glendale. Wakely starred in such celluloid moldies as **Cowboy Cavalier** and **Range Renegades** and had some hit records like "Easy To Please" and "High Falutin' Cowboy." Time has been good to old Jimmy. The Landmark is a comfortable place, and the staff is very accomodating. Be prepared for some hard core country fans in the audience. The cat sitting next to me that night actually claimed to be a blacksmith!

The Club Hollywood, Hollywood: This new club will be opening sometime in January '81 (not too far off), according to manager Peter. Artists and managers should enjoy the club's unusual booking policy. They plan to hire local bands to play opening sets for big-time international acts, thus giving our favorite local bands some much-needed exposure to different kinds of audiences. From what I understand the facilities for both audience and artists will be incomparable to any other club. They're even installing a jacuzzi backstage. Watch for more later.

The Troubador, West Hollywood: Things might be looking a little brighter for this legendary night spot. Some of their new policies are paying off. The bar itself is making more money as of late. Lets just hope that the trend continues and that it has come in time. There was a definite feeling of "family" the night Troubador manager Tom Petra took his band RPM to the stage recently. The staff are all unhappy about the prospect of the Troubador being sold, and all got rather misty-eyed and sentimental when they talked about how they'd like to keep their jobs.

LIVE ACTION CHART

The Music Connection Live Action Chart is a list of the top ten working original acts in L.A. and Orange County. The list is divided into three categories: Rock, Jazz and Country. The chart is compiled from a weekly poll of clubs in the L.A. and Orange County area. Only those clubs that pay their musicians are polled. Club owners determine popularity by actual ticket and door sales. Bands showcasing for free are not listed. Free or discount tickets are not included in the count.

ROCK

THIS WEEK	LAST WEEK	ON CHART		THIS WEEK	LAST WEEK	ON CHART	
1	•	•	Gary Myrick	6	•	•	Zippers
2	5	2	The Blasters	7	•	•	Textones
3	•	•	Rubber City Rebels	8	•	•	The Pop
4	7	•	Billy & the Beaters	9	•	•	Heaters
5	6	22	Twisters	10	•	•	Eddie Zip

COUNTRY

THIS WEEK	LAST WEEK	ON CHART		THIS WEEK	LAST WEEK	ON CHART	
1	•	•	Hoyt Axton	6	•	•	T-Cole Band
2	•	•	Prairie Nights	7	4	•	Jimmy Wakely
3	•	•	Ozark Mt. Daredevils	8	•	•	Flint Hills Fever
4	•	•	Jimmy Rabbit	9	8	21	Stone Country
5	•	•	Mike Martin & Rumble	10	•	•	Glen Gastlebury

JAZZ

THIS WEEK	LAST WEEK	ON CHART		THIS WEEK	LAST WEEK	ON CHART	
1	3	3	Willie Bobo	6	•	•	Woody Shaw
2	•	•	Kenny Burrell	7	•	•	Red Norvo
3	5	•	Ahmad Jamal	8	7	12	Night Flight
4	2	2	Victor Feldman	10	10	3	Don Randi and Quest
5	•	•	Larry Carlton	9	6	31	Arco Iris

DON'T MISS...

HALLOWEEN CRUISES: This, kids, looks like it might be the place to be on Halloween night. Two different outfits are offering musical cruises with bands, costumes, prizes--the works. Gernaga-filter Productions is offering not one but two boats. **The Nu Kats** and **Kelly Hansen & Jinx** will be playing on one, with **Squadron One** and **Tease** on the other. There'll be costume prizes and more on the 9:30 p.m.-1:30 a.m. excursion. Filian Enterprises' 9 p.m.-midnight cruise will feature door prizes and costumes, with the bands **Item 1** and **Midnight Angel** providing entertainment. For information on the Gernaga-filter cruises, call (213) 869-4668, and for info on the Filian excursion call (714) 842-3866.



GIG·GUIDE

CLUBS, SHOWCASES, RECORD COMPANIES, PRODUCERS & PUBLISHERS GIG GUIDE LISTINGS ARE FREE

LOS ANGELES (213) 462-5772

LAS VEGAS (702) 739-9552

● INDICATES PAYING GIG

Clubs & Showcases

● **THE BRASS RAIL**, Glendale, books five- to six-piece Top 40 disco groups, Tues.-Sun. Louie, noon-6 p.m. 213 242-2227

● **THAT'S THAT**, 4276 Crenshaw Blvd., seeks unique new wave bands with good following. Friday and Saturday shows with 50/50 door for pay.

● **JOEY KILL'S**, 433 S. Victory, Burbank (between Olive and Alameda), books new wave rock Monday through Saturday and also seeks open stage performers for Tuesday night showcase. The club has PA and extensive lighting system. For booking information call Bruce after 8 p.m. nightly at 213 843-9915.

HUNGRY TIGER, corner Hollywood and La Brea, is holding a showcase of original songs by singles, duos, trios. Any style. It will be held Nov. 11th at the Hungry Tiger. Auditions are at the Debbie Reynolds Studios in N. Hollywood every Saturday from 1-4 p.m. Call George Michaud for appointment. 213 981-6684.

● **MYRON'S**, located in L.A., features disco dancing Sun.-Thurs. 9:00-2:00; after hours on Fri. and Sat. til six a.m. Mon. and Tues. avail. for showcases and rentals. Play for door. 213 748-3054

LADY JANE'S, located in Montrose. Talent nite Sundays, 9 pm til 1:30am. Cash prizes. All types of musicians, comics, etc. Sign ups start at 7pm. 213 248-3040.

THE MAIN SAIL REST., at 2424 Main St., Santa Monica, is now presenting the West side performers showcase. Looking for solo, duet and some trio acts. Thurs. night is jazz night. Auditions Sunday 12-3 p.m. For info contact Ann at (213) 221-1279 or leave message for Ann Coombs. 213 467-0611

LONESTAR SALOON, corner of Sunset & Pacific Hwy., is looking for country & country rock bands. Contact Jeff Leonard or McGuire at (213) 459-7528

THE GUITAR WORK SHOP in the San Fernando Valley is looking for guitarists able to sing and play. Thurs. night 8:30. 213 702-9269

"SIMPLY BLUES" showcases are held Sundays 3-7 pm, for work in various clubs throughout L.A. Jazz, R&B, and Pop pro artists only. Record execs. on scene. Call 9-4 Bill 213 674-5752

MY WAY CLUB in La Crescenta is seeking country acts. Talent contests every Thurs. with cash prizes. We are booking country entertainment, preferring female lead singers. Call Mon.-Sat. Steve 213 248-9856

GERAE PRODUCTIONS will be hosting an intra-city showcase at the L.A. Executive Club. Bands must be self-contained. The showcase will feature jazz, R&B and reggae. For auditions call Jerome, 213 933-2347 or 213 672-5281.

● **HARRY'S**, next door to Come Back Inn, Venice, has completely remodeled--large stage, rustic atmosphere. Looking for good country/rock with some originals for Friday and Saturdays, 9:30-1:30. Also, single acts Wed.-Sun., 6-9. Contact Dallas Chamberlain, entertainment director, for info. ASAP. 213 827-5154.

● **THE LONDONER**, located in Santa Monica, hires two to three new wave, rock and jazz bands per night, six nights a week. Please call for more information. Billy Bang 213 450-4639 Steve Whitaker 213 450-5004

CASTLE PEAK INN, located in Canoga Park seeks country acts for Friday-Saturday. During the week open to R&R and new wave, etc. Play for door. If you're hot, you can get a weekend spot. Contact Jim Fairbanks to set up audition. 213 884-7360

● **Club 88**, West L.A., is looking for country-rock, rockabilly, R&R for Wed. nights. Mac 213 479-1735

SAN GABRIEL VALLEY MUSIC ASSN announces a talent showcase at the Bucky's Bar & Grill club beginning Sept 9, 1980, 114 N. Citrus, Covina on alternate Tuesdays and will feature singers, songwriters & other performers with original material. The showcase is open to the public & no cover charge. Write to SGVMA at P.O. Box 396, West Covina, CA 91790 or call 213 357-8414.

SADDLE PEAK LODGE, Malibu, is now having open auditions for duos & trios performing easy listening, jazz, country or rock. Call Jim after 5pm Fri.-Tues. 213 703-9562

STORMY WEATHER CAFE, Los Angeles Cultural Center, has monthly talent extravaganza. Every Saturday at 3 p.m. Call William 213 387-1161

● **OSKO'S COMEDY CAVE** showcase every Tues., Wed. and Thurs 9 p.m. sign up. Looking for all sorts of variety acts, including bands, singers, comedy etc. Contact Cookie 213 851-5746

● **THE LOAF & LITRE RESTAURANT/Cabaret**, located in Pasadena, is booking 3-5 piece bands for Fri. & Sat. MOR, versatile & able to play uptempo music. Also looking for showcase material for Thursday. No house PA, soon to have one. Contact Rita Tabb. Mon. & Wed., 10:30-3:00, Sat., 11:30-2:30pm 213 449-2838

BOMB SHELTER, in Covina, is a new coffee house seeking musicians, comedians, mime & various acts for Fri. night shows. Call Travis at: 213 331-2678

CANDY LEJAS ROCK PALACE in Hollywood is booking all styles of jazz/reggae and R&B bands. Grand piano and new PA. Promokits to: Intacon Unltd., 10848 Ventura Blvd., Studio City, Ca. 91604. Deliveries by appt. only. For info call Lore London, 763-8102.

Producers

YOUNG MODERN record producer with exp., ideas, good resources and spare time is avail. to work with bands on demos and masters. No country or folk. Also interested in sound tracks. Publish. demos. Randy. 213 467-4337

TCB PROD. seeking R&B material, pop, rock. Send tape and pictures 1680 Vine, #1104, Hollywood.

EBB TIDE is looking for top rock & roll and new wave groups with original material for up & coming West Coast sessions. Submit to Attn. Ebb Tide, Stone High Records, P.O. 2544 Baton Rouge, La. 70821 No phone calls please.

VALENTINE ORCHESTRAS looking for bands all styles and sizes to play casuals. Send promo, pics, song list, cassettes and list of future appearances to 14001 Palawan #211, Marina del Rey, Ca. 90291.

BILL REED organization seeking intently dedicated and driven R & R band to add to our small roster. Ready for a major label deal?-- We have done it. Demos and tapes to Bill Reed, Pres. 8440 Sunset #612, Hollywood 90069.

MOTION PICTURE production co seeking new Rock and Roll bands to record soundtrack for feature film. Please send cassettes or cartridges only to P.E.P. P.O. 74878, L.A. 90004

AGENT is seeking groups that are similar to Village People, the Richie family and Rod Stewart. Must have same stage appearance and sound energy. Mail tape, pic., resume to 1153 W. 30th St., L.A. 90007. Mary Rosena Hart. 213 747-8725

RECORD PRODUCER needs new songs and talent for possible recording. Submit record or cass. to Thunder, 6362 Hollywood #219, Hollywood 90028 213 465-3202

CHRISTIAN production and management co. seeks new artist looking for all styles includ. AOR Contemporary, reggae, new wave Must be message-oriented and spirit filled. Tapes and demos to Donovan Moore, 226 S. Beverly Dr. Suite F, B.H. 90212. Or call after 5 pm 213 553-7006

SHOW PRODUCER is seeking bands that are into the styles of Queen, The Invisible Man, Span or Blondie. Some pay involved. Show will take place in Dec. 213 747-8725

ROBERT HEMAN MGMT. seeks R&R, new wave, top 40, R&B and adult contemporary groups. Management, bookings and recording. Also have out of town gigs for top 40 commercial rock. Send tape, picture, resume to Robert Heman Mgmt., 5814 Cahill Ave., Tarzana, Ca. 91356 213 345-3650

PROGRESSIVE PRODUCTIONS, is a full service company involved with management, public relations, and concert/tour promotion and production. All inquiries may be sent to Progressive Productions, c/o Neil Gonsier, 5241 Bardwell, Riverside, Ca. 92506 714 683-4115

GIG GUIDE

LATE SHOW management and creative personal management organization seeks together bands, all styles considered. Send photos and tapes to P.O. 5086 Huntington Beach, 92646

H.I.C. PRODUCTIONS is looking for country-western singers or group. Write to 324 S. Crescent, Beverly Hills, CA. or call 213 553-8024

BROTHERSTUDIO PROD seeking strong material for female rock artist, i.e. Heart. Send SASE to P.O. Box 3512, Redondo Beach, CA. 90278

EUROPEAN LABEL PROD. CO. seeking female new wave style for various album projects and tours. Please send photo, bio, info, phone # & cassette to: Pink, 9000 Sunset, Ste 704, L.A. 90069. No calls or walk-ins accepted.

GEORGE MICHAUD AGENCY is looking for top 40 dance & show groups. Submit demo tape, pics and resume to: Frank Waldeck, 4950 Densmore #1, Encino, CA 91436. No phone calls please!

PRODUCTION & MANAGEMENT CO. with expensive contacts seeks high energy all-girl rock band with original material for recording and possible overseas tour. Ask for Will or Richard. 213 467-1614

AIRETIGHT PRODUCTIONS, a new full-service production co. is seeking self-contained groups or any projects ranging from demos to video masters. 213 469-9908 213 242-9744

Record Co.s & Publishers

BACK DRAFT music publishers seeking country-rock, top 40 commercial songs. Send 3 best on cass. and SASE to L. Green, 6515 Sunset #311, LA, 90028.

PURE BLACK SOUL and Cryin' in the Streets record companies is now looking for only the best Black talent for "nationwide" exposure/record releases/publicity and promotion. Our doors are open. Demo and kit to Jimmy Angel, CITS Records, PO #2544, Baton Rouge, La. 70821. 504 924-6865

HELP WANTED music reviewer needed by LA music publishing firm. State Qualifications, top 40 type material. This is a ground floor opportunity with much potential. Reply Box 67021 Century City, Ca. 90067

MAJOR LABEL seeking one orig. commercial M/F superstar artist or group (all styles) for recording contract/promotion and natl./intl. distribution. Only the best should apply. Send complete promo kit to London Star Promotions, 10848 Ventura Blvd., Studio City, Ca. 91604. No calls please.

DISTLER PUB. CO. is looking for recording artists of new wave and R&R variety. Send copyright material and/or cassettes to R.A. Distler 6423 Wilkenson, N. Hollywood 91606, incld. SASE.

BOULEVARD RECORDS need m and f solo artists and bands for poss. record. prod. and pub. Also in need of songwriters and arrangers. Send all info to Ronald Coleman, Boulevard Rec. 1835 So. Virginia Rd., LA. 90019.

AURIC RECDs. is looking for songwriters and/or publish. cos. Originals and covers being reviewed. Computerized administration services avail. Submit to Auric Recs., 6430 Sunset, Suite 507, Hollywood 90028.

SNUGGLEBUSH MUSIC CO. We have the contacts throughout the world to have the songs we believe in recorded by important artist. If your song is not recorded within a 12-month period, we will revert it back to you. Send cassettes with SASE to Snugglebush Music Co., 9901 Durant Dr., Suite F, Beverly Hills, Ca. 90212.

FAMILY PRODUCTION and the Home Grown Music Publishing Co. is now accepting a limited no. of new groups and new artist material. For immed. consideration, send SASE to Family Production/Home Grown Music, 4852 Laurel Canyon, Studio City, Ca. 91604.

BROTHER BEAR MUSIC PROD. needs recordings of C&W & instrumentals. Standards & orig. for foreign background servicing. Royalties paid. Send tape with SASE to P.O. Box 8260, Van Nuys, CA 91409

ENDURANCE RECORDS is looking for classic orig. rock songs and band willing to go independent label route. Cassel, bio, photo to Endurance Records, P.O. Box 38263 L.A., Ca. 90031. Reply guaranteed.

PLAIN GREAT MUSIC CORP. is seeking demo singers. M/F, all styles. Send tape with SASE to: 6525 Sunset Blvd. #8, Hollywood, CA 90028.

Miscellany

COMPOSER WANTED by producers of syndicated tv series "Fantasy Hit Parade" to compose theme music to our lyrics. For copy of lyrics & info., please write Fantasy Hit Parade Theme Song, c/o Michael Kellerman, Sunset-Gower Studios, 1438 N. Gower St., Hollywood, Ca. 90028. Please no phone calls or deliveries.

INVESTOR/SILENT PARTNER in profit sharing with top Hollywood nightclub operation (Sunset Blvd. Call Lore London 213 763-8102

●**ATTN. QUALITY** Country & Western, country rock established groups. Interested in working in Class A hotels and/or nightclubs? Stan Scott 213 681-1072

LOOKING for top management and a booking agency with 26 yrs. exp.? Then turn to Ebb-Tide Management and Booking Agency, P.O. #2544, Baton Rouge, La., 70821. 504 924-6865

BACKGROUND SINGERS & dancers needed for roadshows. Send pics, tapes to TCB, #1101 1680 Vine, Hollywood., Ca. 90028. Virginia 213 465-2035

AGENT is seeking 5 piece band, 4 dancers and 3 lead singers for possible prod. Must have good stage appearance, sound and a lot of energy. Some pay. 1153W. 30th St. L.A. Ca. 90007. Mary Rosena Hart. After 3 pm 213 747-8725

NEEDED live sound engineer for the Bla Bla Cafe. Must be exp. Contact Deb. 213 769-7874

VARIETY ENTERTAINMT. Services Ltd. seeks rock, new wave, C & W, jazz bands and solo artists as clientele for relocated promotion. Send any material avail. incl. name, address and phone # to Variety Ent. 16722 Blanta St. Suite C, Huntington Beach, Ca. 92649. 714 846-1053

IMMED. ROAD WORK avail. for Top 40 show bands and country bands. Bob. 213 550-1354

MALE GUITARIST who can sing country style wtd. for demo session. Brian 213 384-0725

ARR./COMPOSER WANTED to arrange vocal music and compose addtl. music for a play. Thorough knowledge of all musical styles starting w/classical is a must. Luara 213 306-1594

MANAGERS to manage extremely talented musical act. Self contained. Info to T.C.B. Suite 1101 1680 Vine, Hollywood 90028. Or call Virginia 213 465-2035

ATTN: ROCK & NEW WAVE BANDS. The Gilbert Miller Agency in Hollywood (respected theatrical agcy for many years) has expanded into the music industry. If you have a pro band & would seriously like to make it, please send us your demos, pictures and brochure or resume. The Gilbert Miller Agency, 9000 Sunset Blvd., Suite 504, L.A. 90069. Please no phone calls at this time.

IMANI PRODUCTIONS is hiring a voice, dance and acting instructor for school in Asia. Six month contract. Teaching credentials or extensive performing abilities required. Imani Productions, 1824 S. Orange Dr., Los Angeles 90019

SONGWRITERS musicians, recording artists, are you seeking pro. prod. and consultation? Record producer/engineer w/8, 16 and 24 track studio in Hollywood. is now accepting clients. Mr. Cook. 213 277-8044

TRUE INSTRUMENTAL Ca. Surf beat combo seeks exec. producer and investor for an exclusive copyright concept recording project special entitled "The Surf Raiders meet King Neptune and the Serpents." National and overseas bookings also avail. Contact Mr. Perez 213 223-2860

AGENT SEEKS JAZZ, pop or show trio for male singer with contacts. Tony 213 278-3544.

BARRY BROWNLEE'S CAFE, TOAST & JAM Theta cable TV show is always looking for talented songwriters. Show airs every Monday at 8pm. Send tape & resume, include SASE to: Barry Brownlee, 1217 1/2 Electric Ave., Seal Beach, CA 90740.

VOCALIST/VEGAS-TYPE showperson, must be professional, wanted immediately. Must be financially secure or have backer to finance preparation. Pro group with good manager and great contacts for Vegas/Tahoe circuit. Record deal and showroom bookings. 213 885-0012.

MANAGER IS SEEKING country, rock, disco & soul groups or singers. Must be exp, dependable & have eqpmt. Send tapes, demos & photos to: 1153 W. 30th ST., LA 90007

PRODUCER/RECORDING ARTIST seeks creative tight rhythm section for showcasing and recording studio. Must be self efficient with pro attitude. Jazz, folk, R&B background. 213 599-5100

MUSICIANS AND SONGWRITERS: Be sure your music is protected and always enclose a stamped, self-addressed envelope when mailing promotional material or tapes you want returned. If you encounter any difficulty with our Gig Guide Listings or if you are confronted by a dishonest or "shaky" operation, drop us a note informing us of the details so that we can investigate the situation.

PRO·PLAYERS

SESSION PLAYERS

BOB SAKUMA

Phone: 213 463-1593

Instrument: Piano, arranging, conducting, composing

Styles: Strong in all styles

Read Music: Yes

Qualifications: 10 yrs. exp. Best arrangers award at Tokyo Music Festival

JIM ANDERSON

Phone: 213 467-5722 (24 hrs.)

Instrument: Harmonica (diatonic and chromatic)

Style: Country & Western

Read Music: Yes

Qualifications: Session exp., formerly with Grand Ole Opry in Nashville, local soundtrack work, smooth, avail. 24 hrs., one take, references. "The orig. urban cowboy."

HERB MICKMAN

Phones: 213 462-4502, 985-7464

Instrument: Piano/Elec. Piano

Styles: Jazz-oriented accompanist and soloist.

Read Music: Yes

Qualifications: Formerly with Sarah Vaughan, Carmen McRae, Joe Williams, Jose Feliciano, Anita O'Day. I'm looking for local work in clubs, recording, etc. with union, exp. players or singers.

DURIO

Phone: 213 657-5832

Instrument: Drums

Styles: Funk, R & B

Read Music: Yes

Qualifications: 12 years in-studio experience. In studio all the time.

STEVE KING

Phone: 213 249-9393

Instrument: Guitars: Jazz Ibanez; Les Paul; Takamine acoustic; Di-Georgio Classic with up-to-date pedal; tube and transistor amplifiers

Styles: Good jazz, good rock, good picking, good pop, good society-big band, good soloist with large repertoire

Read Music: By all means

Qualifications: My own "Song Museum" jazz guitar album; decade of rock sessions (on and off); creative lines on-the-spot. Will accept demo sessions, and seeking a band or artist signed to a record label.

LEONARD WILSON

Phone: 213 343-8231

Instrument: Acoustic piano

Styles: All

Read Music: Yes

Qualifications: Use me on your next session and be impressed

BRUCE WILDSTEIN

Phone: 213 787-7159

Instrument: Guitar, acoustic, electric, classical

Styles: Pop, rock, ballads, funk

Read Music: Yes

Qualifications: 15 yrs. playing/performing exp.

PETER COR

Phone: 213 399-4125

Instruments: Keyboards

Styles: Rock, pop, jazz, funk, new wave

Read Music: Yes

Qualifications: 5 yrs. of studio work in L.A. area for CBS, abc, Mercury, Bomp, Freeway Records, etc. 8 yrs. classical training in Europe. Work well under pressure.

JEFF NAIDEAU

Phone: 213 392-2992

Instruments: Piano and OBX synth.

Styles: All styles

Read Music: Yes

Qualifications: 10 yrs. recording, concert and road exp.

CURTIS

Phone: 213 487-3665

Instruments: Bass and background vocals

Styles: All styles. Looking for working group

Qualifications: 9 yrs. exp., will travel

EMILY SANDLER

Phone: 213 396-9170

Vocal Range: Alto to soprano

Styles: Pop, disco, country, MOR

Sight Read: Yes

Qualifications: BFA in music from Calif. Institute of the Arts. Studio and stage exp., beautiful voice with unique sound, exc. ear, can also write harmonies. Versatile, reliable, dedicated

MARGARITE ROGERS

Phone: 213 242-4677

Vocal Range: Alto-second soprano

Style: Country rock, country etc.

Sight Read: Yes

Qualifications: Great harmony, much experience, both stage and studio.

VOCALISTS

ALFIE SILAS

Phone: 213 632-3735

Vocal Range: 3 octave range

Styles: All styles

Qualifications: Background singer for Gino Vanelli, recording sessions with The Commodores, Bonnie Pointer. Also contracts backup singers.

GAIL SHAW

Phone: (213) 855-0943

Vocal Range: 2-octave range

Styles: Diana Ross, Donna Summer, Streisand

Sight Read: Yes

Qualifications: Sing lead, harmony, read music

CLARK BENNION

Phone: 213 346-7678

Vocal Range: Baritone, first tenor

Styles: Flexible with most styles (soft rock tendency)

Sight Read: No

Qualifications: Performances in vocal groups since 9 yrs. old. Confident for large production

GROUPS

FIREBIRD SUITE

Artists and Instruments: Jerome Baker, drums, percussion and synthesizers; Rosalyn Keel, lead and background vocals; Lorenzo Gartman, multi-keyboards; Mike Fredrick, lead guitar, bass and vocals; horn section and lead sheets available.

Styles: All

Available for: Demos, masters and showcases. Songwriting and full demo available.

Contact: Jerome Baker or Rosalyn Keel, 213 677-6694

J. B. DOGWOOD

Artists and Instruments: 5-pc country act. Pedal steel, fiddle, guitar, bass, drums, 3 part harmony

Style: Aggressive country

Available For: Clubs, benefits, recording

Contact: Brian 213 665-7654, Jim 213 661-2696

PRO PLAYERS

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6640 SUNSET BLVD. #201
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SESSION PLAYERS

Name.....Phone(s).....

Instrument.....

Style(s).....

Read Music: yes no (circle one)

Qualifications.....

GROUPS

Name of group.....

Individual artists and instruments.....

Type of music.....

Available for.....

Contact.....

SESSION VOCALISTS

Name.....Phone(s).....

Vocal Range.....

Style(s).....

Sight Read: yes no (circle one)

Qualifications.....

CLASSIFIED

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CLASSIFIED & CONNECTION SECTION ads are free. To place them, please follow these guidelines:

First call 462-5773 24 hours a day. During business hours a live person will answer. Outside business hours your ad will be recorded. Give your name and phone number, then give the category number where you want your ad to appear. Make your ad as brief as possible. All buy and sell ads must have a price.

Note: All ads are final. They cannot be changed or cancelled. Descriptive reasons for the sale such as "must sell" or "must sacrifice" are not acceptable. If you want your ad to repeat, give us a call after your ad appears. We are not responsible for any calls that are unsolicited or annoying.

NEXT CLASSIFIED DEADLINE THURSDAY, OCT. 23, 4 P.M.

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PA's & Amps 2

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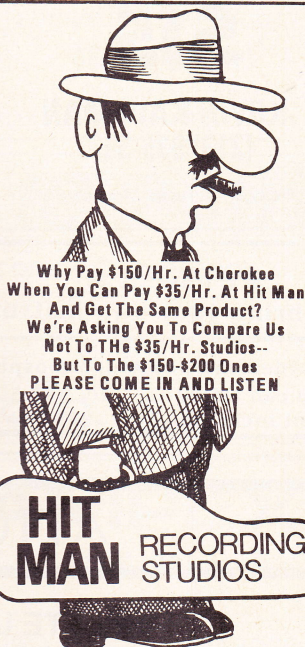
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DURIO

Phone: 213 657-5832
Instrument: Drums
Styles: Funk, R & B
Read Music: Yes
Qualifications: 12 years in-studio experience. In studio all the time.

STEVE KING

Phone: 213 249-9393
Instrument: Guitars: Jazz Ibanez; Les Paul; Takamine acoustic; Di-Georgio Classic with up-to-date pedal; tube and transistor amplifiers
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Read Music: By all means
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Instrument: Guitar, acoustic, electric, classical
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Read Music: Yes
Qualifications: 15 yrs. playing/performing exp.

PETER COR

Phone: 213 399-4125
Instruments: Keyboards
Styles: Rock, pop, jazz, funk, new wave
Read Music: Yes
Qualifications: 5 yrs. of studio work in L.A. area for CBS, abc, Mercury, Bomp, Freeway Records, etc. 8 yrs. classical training in Europe. Work well under pressure.

JEFF NAIDEAU

Phone: 213 392-2992
Instruments: Piano and OBX synth.
Styles: All styles
Read Music: Yes
Qualifications: 10 yrs. recording, concert and road exp.

CURTIS

Phone: 213 487-3665
Instruments: Bass and background vocals
Styles: All styles. Looking for working group
Qualifications: 9 yrs. exp., will travel

EMILY SANDLER

Phone: 213 396-9170
Vocal Range: Alto to soprano
Styles: Pop, disco, country, MOR
Sight Read: Yes
Qualifications: BFA in music from Calif. Institute of the Arts. Studio and stage exp., beautiful voice with unique sound, exc. ear, can also write harmonies. Versatile, reliable, dedicated

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Phone: 213 242-4677
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Sight Read: Yes
Qualifications: Great harmony, much experience, both stage and studio.

VOCALISTS

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Phone: 213 632-3735
Vocal Range: 3 octave range
Styles: All styles
Qualifications: Background singer for Gino Vanelli, recording sessions with The Commodores, Bonnie Pointer. Also contracts backup singers.

GAIL SHAW

Phone: (213) 855-0943
Vocal Range: 2-octave range
Styles: Diana Ross, Donna Summer, Streisand
Sight Read: Yes
Qualifications: Sing lead, harmony, read music

CLARK BENNION

Phone: 213 346-7678
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 Individual artists and instruments.....

 Type of music.....
 Available for.....
 Contact.....

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 Style(s).....
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□ **Vibes**, Deagan traveler model 583. new and barely used. \$1150. Zare. 714 892-2753b

□ **Ludwig drum stool** \$15 and 1 Ludwig 10 x 14" tom tom. \$50. Bill. 213 466-5779b

□ **4 pc. drum set** w/equipment, shell gold, ex. cond. \$300 Alfonso. 213 467-4360b

Guitarists 9

□ **Pedal steel guitarist** w/many credits desires working situations. Pros only. 213 475-2307b

□ **Need guitarist**, age 15-17 for jazz-rock. Able to play lead, rhythm and sing. Serious only. Ray 213 552-4719b

□ **Pro rhythm and lead** guitarist wanted for classic pop and r&r band (no punk) Vintage equip. a must. Excellent tenor vocals and studio knowhow. Must love music of early to mid 60's especially British Invasion & So. Calif. West Coast Sound. Merle, 12-6. 213 390-4379b

□ **Electric & acoustic** guitarist avail. for demos. Pop, rock, R&B, jazz. George 213 763-3383b

□ **Lead guitarist**, 29 avail. for estab. pro rock act. Have toured England and Europe, pro attitude, good stage pres., vocals, writing ability, Marshall 100 watt 1/2 stack, trans., access to 300 nwtw Crown-JBL PA. 213 659-0696b

□ **Guitarist, singer, writer**, 27 looking to join or form power pop rock band. Pros only. Dale. 213 396-1149b

□ **Lead guitarist** avail. all styles, sight read, pro equip. Serious only. Keith. 213 764-6201b

□ **Pro lead guitarist** w/exp. training, equip., backgd. vocal ability is avail. for work with rock group. Eric 213 935-8542b

□ **Country guitar player** 10 yrs. exp., lead and backup vocals. Serious pros only. Tom 213 762-7701b

□ **Guitarist, singer-songwriter** looking to join or form new wave band for video project. bob 213 243-1667b

□ **Professional union guitarist**, electric and acoustic, all styles many credits. Avail. for pro. work. Tom 213 501-2915b

□ **Female guitarist** who can play w/funk needed to join all female group preparing for overseas tour. For audition, May 213 462-6659b

□ **Guitarist, singer, songwriter** seeks ban with management and direction that's in need of a high tenor voice, innovative guitar work and collaboration on totally origl. material. Have tape and resume, much exp. in all styles Don 213 654-4283

□ **Versatile guitarist, vocalist** avail. for recording, performance for orig. or copy band work. Keefe. 213 345-5221

□ **Lead guitarist** w/some vocals needed by, female rhythm guitarist vocalist to form lounge duo doing contemp. pop and some orig 213 466-6097

□ **Guitarist/producer** w/24-track studio seek to join or form band w/strong material for recording and performing. Ganapati. 213 464-0300

□ **Exp. songwriter** seeks serious collaborator guitarist strong with lyrics. Must be infl. b mid-60s British invasion, Beach Boys, etc Merle 213 390-4379

□ **Wanted female** electric guitar player. Play all styles and have charisma! Ron 213 271-156

□ **Lead guitarist** wanted for the pop rock band "The Means" Must sing. We have management and basic tracks recorded. Compatible composers welcome. Conrad. 213 385-2146

□ **Guitarist** avail. for recording casual or gigs. Acoustic and electric lead and rhythm. I read charts. Jason 213 662-1472

□ **Rhythm guitarist** wanted for establishe professional R&R new wave act. Must b strong chord player, no accomplished soloists. Mod image essential. Females most welcome Bill 213 249-4697

□ **Lead and rhythm guitar** players needed. Must be talented, creative, non-pro to join band. No pay yet. Cathy 213 665-2331

□ **Guitarist** 25, hot chops, versatile pro attitude and exp. seeks creative full time band Glen 213 487-0962

□ **Guitarist** reads & plays most styles seek casual band. Tim. 985-0073

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Bassists 10

□ **Bass player wanted** for country, country-rock. Major, paid gigs in December, club warm-ups before then. Rob 213 462-6119b
 □ **Country bass player** needed for clubs, major gigs. Frankie 213 434-5420b
 □ **Bass player wanted** for melodic R&R group w/just completed LP. No equip. nec. must be open minded. 213 659-0813b
 □ **Bass player wanted** for rock band with club and concert work. 714 636-5171b
 □ **Bass guitarist avail.** for Country Western, Country rock for steady working band. Good vocals, own equip. including complete PA. 12 yrs. exp. Orange County area. Pros only. John 714 848-9325b
 □ **Bassist needed** w/high energy attitude. Peter 213 577-2049b
 □ **Talented bassist wanted.** Creative non-pro to join band. No pay yet. Cathy 213 665-2331b
 □ **Bassist wanted** for Planet Z working progressive dance band. Backup vocals a must. Fretless helpful. Annie 213 380-3424b
 □ **Bass player wanted.** Must read charts, into Paul McCartney, Rick Danko, Dick Dunn styles for orig. artists w/management, bookings and label interest. No paid rehearsals. Charles 213 828-4748b
 □ **Bassist (EX-Rebels)** seeks working rockabilly band. 213 450-0328b
 □ **Female or male** mature bass player wanted. Evenings. 714 545-6751b

□ **Bassist wanted** w/vocal ability for European rock group establishing in LA. Orig. music w/European contacts. Competent and serious only. 213 704-6131b
 □ **Bass player needed** for estab. band w/up and coming deal. Ex. Opportunities for the right person. No limited plays. need apply. Music is 1980 R&R pros only. 213 985-5392b
 □ **Hollywood girls** orig. and top 40 all female rock band seeks bassist. 213 982-1624b
 □ **Bass player wanted** for all orig. new sounding rock. Must have good image, gd. equipment for recording and live. Band has record contract offers. 213 855-0163b
 □ **Working C&W** band has immed. opening for electric or standup bass player. SG Valley area. Dale or Tony 213 721-8584b
 □ **Bassist wanted** for orig. progressive rock group. Must have Taurus pedal and pro attitude. Group has management, demo tape and gigs in Nov. Tom. 213 821-2750b
 □ **Bass player wanted** by pop rock band. Beatles to Eagle styles, orig. and copies. Club work, recording, and showcases. Pat. 213 787-1739b
 □ **Bassist wanted** Dave Hope/Michael Rutherford influenced to play all orig. FM accessibl progressive rock. Reliable trans. a must. David. 213 651-1904b
 □ **Bassist wanted** w/strong backup vocals for estab. local group. 213 392-272b
 □ **Female bassist, singer/songwriter** with exp. seeking working band. 213 464-7006b

□ **Wanted female pro** pbassist for working orig. rock & new wave band. 213 982-1624b
 □ **Exp. bass player avail.** for sessions and live gigs. Short term only. Dusty 213 306-0950b
 □ **Bass player, 15 yrs. exp.,** vocals, seeks working road band. L.M. Mike 213 986-9214b
 □ **Bass player wanted** for top 40 new wave band. Tasteful, versatile, solid for recording and gigs. Dean 213 980-9914b
 □ **Bass player 15 yrs.** pro road and studio exp. seeks working band only. S.F. Valley. Scott 213 884-8542b
 □ **Bassist, vocalist, woman** with country repertoire looking for working band. LA area preferred. Dependable and hardworking. Arlo Zoos 213 467-0611b

□ **Bass player, vocalist** previously of locally estab. new wave bands, seeks estab. new wave band in need of tight bass player and beat. Have SVT and Fender .Bet. 10-2 213 820-4694b
 □ **Bass player wanted** for post new wave hi energy commercial rock group. Christians in group, music not christian oriented. Nights. 213 966-9480b
 □ **"Rock Candy"** seeks exp. female bassist for all orig. rock, new wave, top 40. 213 559-0391b
 □ **Wanted solid bass player** and backup vocalist for recording and touring. Need good image and aggressive new rock feel. 213 826-2746b
 □ **Bassist wanted** for all orig. new wave R&R band, The Rivals. 213 874-5865

Keyboardists 11

□ **Mature female** or male kybrdst. wanted. 714 545-6751b
 □ **Multi-keyboardist** seeks pro sit. Stage and recording exp. rock oriented player. Gd. equip—piano, synthesizers, organ—will use any or all. Both strong support and solo playing. Sing well, write. McKrea 213 342-3024b
 □ **Kybrd. player** wanted into Garth Hudson, current Petty sound. Must play organ and piano for orig. artists w/bookings, label interests and management. No Paid rehearsals Charles 213 828-4748b

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Wanted 2nd kybrdst. to complete heavily synthesized band. Modern but commercial sound w/contracts in the near future.

213 874-9759b

Keyboard player wanted, organ a must with vocal ability for European rock group establishing in LA. Orig. Music w/European contacts. Competent and serious only.

213 704-6131b

Multi-kybrdst wanted for orig. progressive rock group. Offers paid rehearsals and gigs. Top rate equipment a must. Group has management, demo tape and gigs in nov. Tom.

213 821-2750b

Multi-kybrdst wtd. for orig. fusion jazz group. Must read well. Pros only.

213 467-0611b

Keyboard player wtd. for top 40 funk originals band. Good connections and opportunities. Must have pro attitude and good equip. Tim.

213 343-9485b

Planist-arranger-songwriter avail. for singers and groups, for clubs, recording and auditions. Frank

213 463-4575b

Kybrdst. [Polysynthesizer] wanted for new wave pop rock band. All orig. material. Michael.

213 461-1482b

Kybrdst., Female, seeks orig. group or project. Also seeks 2-3 nights, pros only.

213 345-5135b

Need kybrdst. age 15-17 for jazz-rock. Singing helpful. Serious only. Ray

213 552-4719b

Wanted kybrdst./arranger to collaborate w/ lyricist/composer for country and western demo tapes. I have publishing and recording contacts. Dave

213 851-2197b

Keyboardist (poly synth) wanted for new wave pop rock band, all orig. material. Michael

213 461-1482b

Keyboardist-female-lead singer w/club and studio exp. seeks pro working sit. Also have orig. songs. No drugs. Mindy

213 392-6293b

Keyboardist, female, seeks orig. group or project, also seeks 2-3 nights. Pros only.

213 345-5135b

Keyboardist looking for high energy fusion group with recording contract. Have 6 electronic keyboard double fender bass. Writes. John

213 780-6126b

Keyboardist must be able to play synthesizer and orchestrator for use in movie sound track. have own equip. Mark

213 467-2740b

Girl organist, pianist, can accompany classical or pop. No rock or jazz. Local casuals only. Donna

213 764-5718b

Keyboardist and bass player needed for orig. to record within 9 weeks. Also doing casual gigs. Isaiah

213 473-8790b

Multi-kybrdst/singer wanted for estab. working band. Must play all styles, studio caliber, pros only.

213 762-0996b

Kybrdst. who has played with Little Richard, Chuck Berry, Doc. John, Seals & Croft, Flo and Eddie looking for working sit. Must be union scale or equiv. pros only. Andy

213 787-1386b

Pro kybrdst. w/all equip. including prophet synthesizer avail. for well estab. bands only. No top 40 plse.

213 762-5453b

Kybrdst. who can play w/funk to join all female group preparing for overseas tour. For audition plse. call May.

213 462-6659b

Talented keyboardist wanted. Creative non-pro to join band. No pay yet.

213 665-2331b

Cathy

Vocalists 12

Lead vocalist wanted or 1st tenor to form R&B or soul group. Lead singer looking to form grp. w/lead singer, 1st tenor or others. A.J.

213 508-0391b

Doc Severinson singer lead or backup with extra time needs work.

213 832-8607b

Female vocalist exp. and attractive seeks working sit. Also writes orig. Irene.

213 661-4879b

Female vocalist avail. for work. Has worked piano bar, studios and with bands. Also exc. pianist. Carol

714 848-8650b

Rock and pop vocalist with pro road exp. looking for work in area. Jim

213 476-5722b

High energy vocalist w/dynamic tenor rge., instrument ability if possible. as recent performing exp. and plished vocal w/great proficiency and technique. Presence and attitude a must. Larry

213 764-8170b

Falcon Eddy needs shy section w/rehearsal space in So. Bay area. I have PA, play guitar, write and sing old time rock.

213 374-1767b

Male vocalist seeks band into all styles, mostly pop, mild R&R and country.

213 434-5297b

Female c/w singer looking to sing w/country band. Carrie.

213 464-6493b

Charismatic female vocalist w/onstage exp. avail. to work w/orig. or top 40 band. Vanessa.

213 466-5438b

Pro female vocalist/composer who dbles. on kybrdst. is looking for serious, estab. working band and/or a personal manager w/gd. show type gigs. Can travel. Pls., no foolishness.

213 466-2577b

Hot, powerful female vocalist/lyricist into new wave/rage rock. 3 and 3/4 octave range seeks equally hot band for work. Orig. material. Hollywood area. Stacey.

213 465-6638b

Female singer-songwriter (alto-mezzo) w/ large repertoire, plays bass, keyboards, sight reads, seeking working band.

213 464-7006b

Hot BMI award-winning singer-songwriter seeks working situation w/pro recording band w/strong harmony. Must be hot players w/orig. style similar to Lou Graham, Paul Rogers, Michael McDonald, etc. Totally exp. Ray

213 851-2532b

Male lead vocalist/guitarist exp. pro country pop, latin music seeks lounge or casual gigs. Tom

213 665-1352b

Female lead singer looking for band influenced by Heart and Fleetwood Mac. After 6 Terry

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Estab. new wave band seeks pro lead singer. Gd. stage presence important. Call The Jitters. Lloyd

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Manager or exp. music industry person needed by female singer-songwriter with large pop-rock catalog.

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Female vocalist who can dance needed for movie. Must work well with others. Mark

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Exceptional BMI award-winning singer and songwriter seeks working sit. with pro recording band w/strong harmonies. Must be hot players with orig. style similar to Lou Graham, Paul Rogers, Ed. Money. Totally exp. Ray

213 851-2532b

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□ **Attractive female vocalist** w/ great range and excellent tone quality seeks working band. Willing to rehearse and work. Rita 213 453-1295
 □ **Vocalist/front man** w/ 7 yrs. solid pro exp. and album credits. Strong high range, exc. looks and presence seeks serious recording and/or club group. Can play all guitars. David. Eves. 714 492-2239b

□ **Mature female vocalist** wanted call eves. 714 545-6751b

□ **Vocalist wanted**—attractive Black female vocalist for Asia-European tour. Must be hot & pro. Great salary plus all expenses paid. Gee brown. L.M. 213 464-8382b

□ **Pop female singer** looking for work in studio or with band. Dedicated and hard-working. Eves. 213 663-2680b

□ **Pro heavy metal female** vocalist/lyricist looking for dynamic, orig. sounding band with high stage energy and pro attitude. orig. rep. only I have beaucoup exp., connections and believe stage is place for action. Riba. Eves. 213 908-0248b

□ **Very talented female vocalist** wishes to join a band. Gayla 213 737-5543b

□ **Female vocalist** wanted for new wave rock band. Must be unique and play some instrument well. Mars. 213 462-8781b

□ **Pro female singer**, soprano range looking for all female singing, working estab. group. Regina 213 735-5897b

□ **Talented female vocalist** exp. large PA, charts, knows current material, strong front. Reads, seeks pro offers top 40, R&B show variety. Kathi 714 986-2319b

□ **Dynamic rockabilly vocalist** wanted. Must be into rockabilly and related styles. Exp. nec., must be serious and under 30. Clem 213 330-0948b

□ **Country, pop** singer/songwriter, 35, little group exp. seeks backup musicians for clubs and showcase. Into Kenny Rogers, et. Don 213 993-3473b

□ **Singer/songwriter** W/orig. material and a demo seeks backup. need lead and rhythm guitarists and/or piano, bass and drums for orig. power-pop rock act. Own equip. a must. Pros only. Allan 213 656-2893b

□ **LA Club exp.** vocalist w/voice and great theatrical insight aiming for an orig. futurist feel needed. Inexperienced band ok, but lafers no way. Will travel and contriute my share. Bob 714 522-8247b

□ **Pro male vocalist** w/exc. voice range, stage presence and attitude seeks talented R&R band w/ either major label contact or access to top management. Pros only. Gary 213 522-7627

□ **Wanted—male vocalist** by all orig. band influenced by Styx, Kansas, Journey. John 714 731-7738b

□ **Lead male vocalist** front man, sax and flute player seeks jazz-rock fusion funk band. Kevin 213 399-0052b

□ **Lead singer** is looking for R&R band. Serious musicians to form band. I am into Jim Morrison, Rolling Stones, LA and Hollywood. Susan 213 380-6287b

Drummers 13

□ **Fusion Drummer** Wanted for jazz-rock band with strong orig. material. Must be versatile but tight, experienced and dedicated. Serious pros only. 213 255-7325b

□ **Drummer** w/high energy level seeks estab. rock band with management and gigs. Pros only. Mickey 213 908-0642b

□ **Needed immed.** mature rock and roll drummer for hot orig. group. Live gigs, comp. album. 213 399-4125b

□ **Drummer** with extensive exp., all styles avail. for working sit. only. Tom 213 994-1587b

□ **Country drummer** seeking part time working group. Much exp. and good equip. 213 827-0669b

□ **Female drummer** seeks working band, exp. sings lead and backup, good stage presence. 213 450-1683b

□ **Drummer wtd.** for LDS progressive classic. Must be tech. strong and musically sound. Serious only. Don or Brian 213 886-7244b

□ **Hard driving** 2 fisted drummer looking for pro. rock gig. Former student of Carmine, Northwestern and Indiana School of Music grad. 17 yrs. exp. in all styles pros only. George 213 383-4551b

□ **Recording and working** rock band needs drummer immed. for sessions and shows. Pros only 213 507-0004b

□ **Drummer** wanted for all orig. new wave/R&R band, The Rivals. 213 874-5865b

□ **Drummer** w/10 yrs. exp. needed by soon to be working orig. futuristic rock band. Must be image conscious. 213 316-7706b

□ **Drum stylist** seeks working band. Pros only, producers and arrangers ok. Charles. 213 939-9662b

□ **Drummer** wanted immed. for new wave punk rock band. Have orig. material. Andy 213 892-8968b

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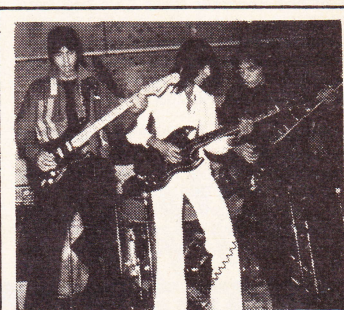
□ **Hard driving** two fisted drummer looking for pro rock gig. Former Carmine-Apice student. 17 yrs. exp. in all styles. Pros only. George 213 838-4551b

□ **Drummer** wanted Phil Collins/Bill Bruford influenced to play all orig. FM accessible prog. rock. Reliable trans. a must. David. 213 651-1904b

□ **Drummer** wanted for orig. pro rock band w/major record contract in works. Must be classy, hot, heavy, exp. player. Rock image essential. 213 379-2236b

□ **Fusion drummer** wanted for jazz-rock band with strong original material. Must be versatile but tight, experienced and dedicated. Serious pros only. 213 255-7325b

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Irene. 213 661-4879b

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Terry 213 874-3573b

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☐ **Experienced singing drummer** seeks estab. orig. LA based group for live gigs, studio and touring. 213 653-6406b

☐ **One of the best drummers** around with 10 yrs. playing exp. and recording seeks already formed rock band. Influenced by Billy Cobham and Jeff Beck. Must be serious about going to the top. Reliable trans. will travel. 213 963-0804b

☐ **Drummer** w/pro attitude who can sing needed for orig. R&R recording group. 213 839-2081b

☐ **Drummer** now working avail. for working groups Oct. 19. Gd. equip. and trans. 213 469-8786b

☐ **Orange Co. band** seeks drummer fully exp. in all phases of music for possible LP. Rick 714 968-1468b

☐ **Drummer** 12 yrs. pro exp. looking for estab. orig. rock band. Solid, steady, versatile, exp. in studio, backup vocals. Pros only. Bob. 213 464-8381b

☐ **Jazz and fusion oriented drummer** looking for solid working sit. Richard 213 392-6742b

☐ **Hard rock drummer** seeks LA's best hard rock band estab. and working. Vic 213 221-0009

☐ **Drummer wanted** for sophisticated all orig. new wave rock group w/management and current LA club dates. Need exp. person w/new wave image. No others please. 213 467-2837b

☐ **Surveillance** is looking for real pro R&R drummer. Mark 213 484-0459b

☐ **Drummer needed** for estab. band, new wave W/R&B infl. record deal. Tour set. No heavy metal. Salary. Pros only. Jeff 213 461-3848b

☐ **Drummer w/chops ears and taste** wanted for country band. Must sing backup vocals. Carl 213 340-5539b

☐ **Drummer wanted** for community FK into drive drone, sythesis and new music. 213 275-9135b

☐ **Drummer needed** for estab. band with up coming deal. Excellent opportunity for the right person. No limited players need apply. Music is 1980 R&R. Pros only 213 985-5392b

☐ **Drummer wanted** for Springsteen band and Dylan type material for orig. artists w/books, management and label interest. No paid rehearsal. Charles 213 828-4748b

☐ **Drummer wanted** for estab. 3 pc. orig. band w/great material and weekend club dates. Must sing high register and have outside source of income. Practice nightly in Glendale. George 213 258-3936b

☐ **Top flight drummer** plays all styles in rock framework seeks working or recording group. 10 yrs. exp. Pros only. Tom 213 821-2750b

☐ **Female drummer** and male keybd. player have all equip., rehearsal space and trans. Seeking working sit. Sandy 213 271-1565b

☐ **Drummer exp.** in all styles seeks working band. Read charts, has own trans. Kevin 213 469-3636b

Horns 14

☐ **Tenor sax player** avail. looking for rock group. Jeff 213 450-7792b

☐ **Talented horn player** wanted. Creative non-pro to join band. No pay yet. Cathy 213 665-2331b

☐ **English sax player** doubling woodwinds seeks work any style, studio exp. Alan 213 786-7448b

☐ **Exp. sax player** seeks gigs. No punks pls. Dbls. on all woodwinds. Randy 213 985-8760b

☐ **King trombone** w/case, gig bag, mutes, trombone stand. Gd. cond. \$500 obo. 213 769-1051b

☐ **Exp. trumpet** and flugel horn avail. for immed. working sit. Can arrange, sing, read, worked in Vegas, Tahoe, Casinos, all styles, will travel. Jeff 213 769-9634b

☐ **Versatile sax and flute player** seeks club, studio, or casual work. Also sings and doubles on bass and keyboards. 213 794-7268b

Specialties 15

☐ **Musicians needed** bass, drums, guitar, kybd. to form orig. band around singer-songwriter. Rory 213 704-0835b

☐ **Guitarist and drummer** both female seek working sit. only 213 913-1568b

☐ **Pro modern pop rock group** currently playing local club circuit with great tunes, a single and enthusiastic following seeks exp. pro magmt. Call for appt. Ask for Kevin 213 705-7926b

☐ **Musicians:** I am looking for talented people who are tired of wasting time. People who can rehearse regularly and learn quickly. 714 986-2319b

☐ **Lyricist seeks wizard melody writer** into creative rock. Jimmy 213 851-7106b

☐ **Exp. recording engineer** seeks groups and songwriters for master quality demos. Keith 213 691-7594b

☐ **Sax, clarinet, flute** with lead vocal ability seeking working band. Extremely exp. in read and improv. 213 842-4506b

☐ **Pro looking** for exp. road crew w/van for active R&R band for LA club scene. pros only, good pay. Earl. 213 507-0004b

☐ **Show clothes** waist 29 and 32 small, med. shirts made by designer \$5-50 each. Rich 213 780-3355b

☐ **Seeking scripts** and movie schools for production. Send material to 1618 Vine #1101, Hollywood, Ca. 90028

☐ **Light person wanted.** The Nobodys. 213 763-9637b

☐ **Sound engineer** avail. for all occasions. Sarco 213 763-9637b

☐ **Female composer** wanted for all woman show to compose orig. music. Mr. Gold 213 654-9968b

☐ **Tight exp. rhythm section** avail. for short term live or work sit. Dusty 213 306-0950b

☐ **Female guitarist** songwriter seeks manager or backer for recently formed all-girl hard rock band with lots of potential and ambition. 213 658-6657b

☐ **Drummer and female vocalist** seek serious musicians for copy band. local or road work. 213 785-1491b

☐ **Orig. Prog. rock group** seeks manager, agent or promoter for act. have demo tapes and are currently gigging around LA area. Tom 213 821-2750b

☐ **Attn. Viet Nam Vets** R&R band now forming. All orig. music. Keyboard and bass player wanted. Jimmie Moore. 213 461-3418b

☐ **Dixieland musicians** wanted for marching band for Alliance for Survival walk Oct. 25. Eric 213 821-0216b

☐ **Wanted female musicians** guitar, bass, keyboard to travel. Must play top 40 tunes. Terry 213 641-7428b

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1. TITLE OF PUBLICATION: MUSIC CONNECTION

2. ISSUE DATE: OCTOBER 1989

3. NUMBER OF ISSUES: 1

4. ANNUAL SUBSCRIPTION PRICE: \$15.00

5. YEARLY SUBSCRIPTION PRICE: \$15.00

6. NUMBER OF COPIES OF THIS ISSUE: 10,000

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□ **Singer/songwriter** 8 yrs. performing pro exp. in NY is seeking management with good contacts. Only serious pros need call.
Marshall 213 469-5713b
□ **Jazz publication** looking for writers. Call Randy Alexander 213 464-1112b
□ **Exp. asst. office man** wants to help agent or manager with promotion etc. of new wave/punk rock band. Exc. office skills. 213 473-6827b

□ **Lyricist** seeks composer for 50/50 collab. Love ballads, soul, country and west. 714 889-9763b

□ **Quazar VH 5020 VHS** 2,4 and 6 hrs. 2 mths. old \$700 213 650-4900b
□ **Guitarist** has orig. material, needs drummer and bassist. Will audition Fridays.
Fran 213 248-0767b
□ **Doors Tribute** band needs booking agent. 213 501-5243b

□ **Rhythm section** avail. have PA, lights, and rehearsal space. Seeking working sit. 213 271-1565b

□ **Need 3 male and 3 female dancers.** Miss Winston bet. 8 and 1 pm. 213 380-0966b

□ **Christian band** now forming for 1981 recording and touring. Positins are open for bassist, multi-keybrdst., drummer, horns and singers. Only dedicated and serious need inquire. Vincent 213 755-5850b

□ **Small group** avail. for working sit. Country-crossover, top forty, standards, tasteful mellow sound. 213 464-7006b

□ **Jazz fusion** bassist and guitarist need hot drummer for orig. futuristic recording project. 213 343-0604b

□ **High energy vocalist** w/dynamic tenor range and instrument ability if possible, needed. Must have recent performing exp. and polished vocal w/great proficiency and tech. Presence and attitude a must. Charles 213 705-1908b

□ **Lead vocalist-harmonica** player trad. blues, count. R&R infl. seeks wkg. blues, R&R or country band. References. Ray. 213 454-2919b
□ **Sound engineer** and lighting engineer wanted for production co. Must have exp. creativity etc. Tischler Productions 714 549-8508b
□ **Pro male vocalist** jazz, funk, R&B background. Exc. voice and stage presence, seeks position w/already formed working unit. 213 599-5100b

□ **Wanted** talented creative non-pro musicians interested in joining band. No pay yet. Cathy 213 665-2331b

□ **Songwriter** looking for acoustic guitar player and piano player. William 213 876-2551b

□ **Show bands** pro special effects (Kiss, the tubes, Frazier Smith) props, pyro and makeup, film and video exp. as well. Serious inquiries only. Rick 213 642-4173b

□ **Sound engineer** seeks work. Live and studio exp. Bill 213 762-8596b

□ **Springsteen tickets.** Good seats for Fri., 10-31, will trade for Thurs. 213 870-0345 ext. 12

□ **Lyricist wanted** by composer-singer-guitarist (12 string) doing commercially oriented all original material of diversity in sounds and styles. Member of ASCAP, AGAC, and SRS with songwriter workshop in all three □ plus recording and performing exp. Professional and highly organized. 213 654-5835b

□ **Steel guitar player** wanted: full or part-time. Major, paid gigs in December. Country, country-rock. Rob 213 462-6119b

□ **Partly blind man** needs tutor in clarinet or piano, popular style. Richard no phone

□ **Wanted: pedal steel player** Paid gigs, major concerts, TV in December. Frankie 213 434-5420b

□ **Guitarist/Singer/Songwriter** seeks band with management and direction that is in need of a high tenor voice, innovative guitar work and collaboration on totally orig. material. I have tape and resume, much exp. in all styles. Don 213 654-4283b

□ **Volunteer readers needed** for partly blind UCLA writer-poet. Richard 213 426-4936b

□ **Female pop rock singer/songwriter** w/large catalog seeks knowledgeable straight forward manager. Beginners ok. 213 466-6097b

□ **Soloist** guitarist singer/songwriter avail. as opening act—concerts, clubs or casuals. Jazz-rock tendencies. Jason 213 662-1472b

□ **Singer/songwriter** of contemporary music seeks position as staff writer for record co. and or production co. Have demo tape which represents capabilities. Arty 213 839-7318b

□ **Songwriter/guitarist/vocalist** seeks bass, drums and lead guitar to form all orig. R&R band. Mark 213 246-3474b

□ **Lighting designer/production** man seeking local and touring accounts. Numerous tours produced. Dan 213 396-5440b

□ **Needed: sharp** intuitive management and/or attorney to rep. international award-winning singer/songwriter artist. On contingency basis agreement will be made after trial period. Ray 213 851-2532b

□ **Musician** wants lyricist for collaboration. Mark 213 760-2026b

□ **Road manger** w/11 yrs. exp. w/Taj Mahal seeks serious bands to go on the road. 213 652-2894b

□ **Bands** looking to share rehearsal space. 213 657-0779b

□ **Full charge bookkeeper** with degree in music seeks position in entertainment field. Top qualif., exp. and refs avail. Flexible hrs. Call after 11 213 799-6686b

□ **Producer** looking for strong orig. material for exp. female recording artist with major credits. All styles. Send cass. and lyric sheets plus SASE for return to Graydon Hammond, 6213 Farmdale Hollywood Ca. 91606 Protected material only. Amateurs ok. 213 985-8760b

□ **Competent arranger-copyist** seeks compositions or bands. Quick, neat manuscript. Randy 213 985-8760b

□ **Country** guitar player and drummer, 10 yrs. exp. looking for gd. paying gigs. Tom 213 762-7701b

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□ **Successful young men** with 7 yrs. pro record business exp. in record production publishing, distribution, marketing etc. seeks position as General manager with profit conscious record label. Cindy 213 983-2983b

□ **Songwriter** seeks investor to produce 3 song master. Have producer, will split publishing. Need \$2000. Richard 213 450-1659b

□ **Sound man** needs work. Electrofied Charles Sly is in town mixing positive sounds. 213 387-4019b

□ **Orig. progressive rock group** w/demos and mangement seeks producer agent for booking gigs. Must have sound business sense. tom 213 821-2750b

□ **Exp. songwriter** seeks serious collaborator esp. strong w/lyrics. Must be infl. by and love mid-'60s British invasion, Beach boys, etc. Merle 213 390-4379b

□ **Need** someone to write music for 1 man musical. Niel after 7 213 382-0104b

□ **Rhythm section/musicians** needed by singer-songwriter for orig. rock act. Guitars, kybrd., bass, drums. Must have own equip. Pros only. Allan 213 656-2893b

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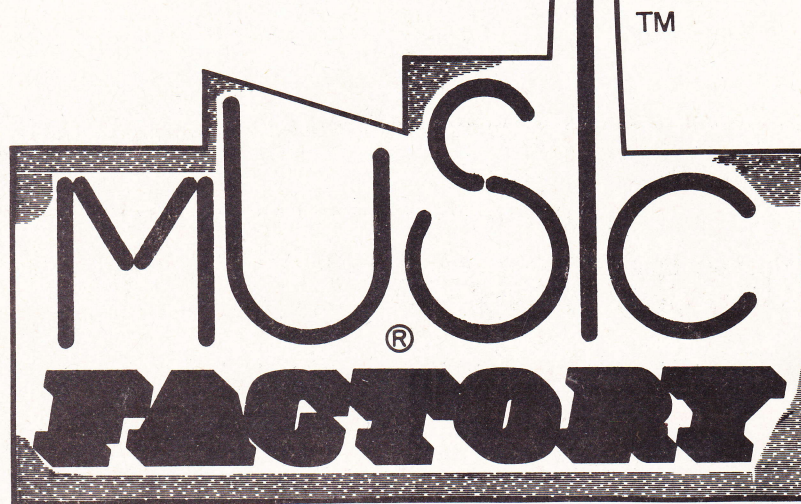
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9 SECOND PLACE CATEGORY WINNERS (6 amateurs, 3 professionals)	\$200 each
45 ADDITIONAL WINNERS (30 amateurs and 15 professionals)	\$50 each
300 Music Factory Songwriting Competition Honorable Mention Award Certificates (Amateurs only)	

Rules and Regulations

1. Music Factory Songwriting Competition is open to anyone, except employees of the Music Factory Songwriting Competition, Inc.
2. Each song must be wholly original.
3. Contest is open worldwide and songs may be performed in any language. We have translators in all languages.
4. All entries must be postmarked no later than midnight, October 25, 1980.
5. Songs will be judged on the basis of originality. All decisions of the judges shall be final.
6. No song may be entered that has been released for commercial sale in any medium of the United States prior to December 25, 1980.
7. A professional is someone who is or has been (as of Oct. 15, 1980) a member of ASCAP, BMI, SESAC, or any other performing rights organization. All others are considered amateurs.
8. Vocal performance is for amateurs only. A professional singer is anyone who has had his or her voice recorded, and said recording has been released for commercial sale in any medium as of Oct. 25, 1980.
9. We will not return any cassettes or tapes.
10. Prizes will be awarded and winners will be notified on or before January 15, 1981.

DEADLINE: OCT. 25, 1980

COMPLETE THIS FORM TO ENTER THE MUSIC FACTORY SONGWRITING COMPETITION

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
PHONE () _____ OFFICE () _____

1. Your song must be recorded and submitted on a cassette or a 7 1/2 IPS reel to reel 1/4" tape. You may choose to produce a full demo tape but remember that your song is being judged and not your arrangement or production ability. Unless you wish to have your production judged, a simple guitar/vocal or piano/vocal is sufficient.
2. You may place 1 - 4 songs on each tape entered. On the outside of each tape, write the name(s) of the song(s) in their order and your social security number only. Do not put your name or any other information on the tape.
3. If you enter more than one song per tape, there will be an additional \$1.50 charge per tape for us to transfer the 2nd, 3rd or 4th songs to individual cassettes.

ENTRY CHOICES

You must check at least one box. You may enter your song in more than one category by checking the optional choice box. The judges will then choose which additional category or categories your song would be competitive in, and judge them accordingly.

- AMATEUR CLASS**
- ☐ Rock 'n' Roll/Top 40/Pop ☐ Easy Listening
☐ R&B/Soul/Disco/Jazz ☐ Country
☐ Gospel/Inspirational/Folk/Specialty ☐ Optional Choice
- PROFESSIONAL CLASS**
- ☐ Easy Listening ☐ Country/Gospel
☐ R&R/Top 40/Soul/Disco/Jazz ☐ Optional Choice

NAME OF SONG _____

ENTRY FEES

- First Category Choice \$13.00
Optional Category Choice \$7.50
Vocal Competition \$7.50
Engineering/Production \$8.50
Tape Duplication Fee \$1.50

TOTAL FEE:

CERTIFICATION OF ELIGIBILITY

The undersigned submitted agrees to be bound by the rules and regulations of the Music Factory Songwriting Competition as set forth herein.

Signed: _____
Age: _____ Date: _____

**Remember to use a separate entry form for each song/lyric. You may use Xerox copies of this form for additional entries.